

GOVERNMENT OF INDIA

ARCHÆOLOGICAL SURVEY OF INDIA

CENTRAL  
ARCHÆOLOGICAL  
LIBRARY

ACCESSION NO. 57424

CALL No. 732.44/Mot



STONE SCULPTURE IN THE PRINCE OF WALES MUSEUM





STONE SCULPTURE  
IN THE  
PRINCE OF WALES MUSEUM

57424

MOTI CHANDRA

*Director*

732.44

Mot



*Published by*

THE BOARD OF TRUSTEES OF THE PRINCE OF WALES MUSEUM  
OF WESTERN INDIA, BOMBAY

1974

© The Board of Trustees of the Prince of Wales Museum  
of Western India, Bombay.

Price

In India	Rs. 110.00
In U.S.A.	\$ 20.00
In U.K.	£ 8.00

CENTRAL ARCHAEOLOGICAL  
LIBRARY, NEW DELHI.

Acc. No. .... 157424 .....  
Date ..... 25.3.1975 .....  
Call No. .... 732.44 .....  
Mot

Published by Dr. Moti Chandra, Director, for the Board of Trustees,  
Prince of Wales Museum of Western India, Bombay 400 023 and Printed  
by V. V. Limaye at Multiprint, Boman Behram Marg, Bombay 400 008.

## CONTENTS

PREFACE	..	vii
INTRODUCTION	..	ix
DESCRIPTION OF PLATES	..	1
SELECT BIBLIOGRAPHY	..	59



## PREFACE

In preparation of this catalogue I have received full co-operation of Shri B. V. Shetti, Curator, Archaeology Section. He has not only gone through the script and the proofs but also suggested important emendations which have added much to the usefulness of this catalogue. Shri Sadashiv Gorakshkar, Curator, Art Section has also gone through the proofs of this book. Shri S. K. Andhare, Curator, Painting Section has done the layout of the catalogue. I offer my thanks to them. As usual Shri Karl J. Khandalavala, Chairman of the Museum, has taken keen interest in the publication of this volume and has gone through the dating of the sculptures and at times suggested approximate dates to some controversial pieces. My thanks are also due to him.

I also thank Dr. G. S. Gai, Chief Epigraphist, Mysore for sending me the transcripts and translations of some of the inscriptions referred to in this book.

Above all the Government of India deserves thanks of the Museum as it has provided adequate funds enabling us to publish this catalogue.

Our thanks are also due to Messrs. Commercial Art Engravers, Bombay, for the preparation of the blocks and to Messrs. Multiprint for printing the book.

**Moti Chandra**







## INTRODUCTION

When the Prince of Wales Museum was established in 1909 it had no collection of its own and it was decided to accept collections as gifts or buy them if they were offered in the market. The nucleus of the sculpture collection in the Museum, however, was formed either by gifts or by permanent loans from various institutions such as the Asiatic Society of Bombay, the defunct Archaeological Museum, Poona, the Archaeological Survey of India and the Victoria and Albert Museum, Bombay. It was augmented from time to time by purchases as also by collecting sculptures from the Deccan, Karnataka and Gujarat, which formed the then province of Bombay.

Unfortunately, the lack of proper perspective in the scheme of collection, at a time when it was possible to collect good sculptures, deprived the Museum of its chance to make a comprehensive collection to present a coherent development of India's sculptural art. Consequently it led to a lopsided development with overemphasis on one school and the neglect of others. Today, if the collection is particularly strong in Gandhāran sculptures, the Śūṅga, Kushāṇa and even the Gupta schools are conspicuous by their absence. Nevertheless, whatever the Museum has been able to acquire over the years throws some important light on the development of Indian sculpture specially in the Deccan, Karnataka and Gandhāra regions. However, to strengthen the sculpture collection in this Museum, it is quite necessary that the sculptures from other parts of India should be acquired by exchange or gift as it is very difficult to buy them in the open market with the limited finance available at the disposal of the Museum. It is hoped that bigger Museums like the National Museum, New Delhi, the Indian Museum, Calcutta, the State Museum, Lucknow, the Archaeological Museum, Mathura, will come forward to help the Museum to augment its collections.

Since the present catalogue envisages only to publish the Museum's important sculpture collection, the introduction aims to discuss only those salient features of the schools which are represented in its collection and a general discussion of Indian sculptures is avoided.

### **Bharhut Sculptures :**

Shortly after the death of Aśoka (c. 231 B.C.) the northern part of his kingdom passed in the hands of the Śūṅgas (c. 185-72 B.C.) while in the south, the Śātavāhanas occupied the country. It is evident from the sculptures of Bharhut that the imperial art of the Aśokan period, emerging from its archaic phase of expression, was gaining maturity. The composition and technique of the railings, medallions and the gateways conform to a



certain pattern. It is significant to note that these medallions mostly represent the Jātaka stories which are labelled in Brāhmī characters so that the Buddhist laymen, who saw those reliefs could easily recognize them by referring to the Buddhist texts. It is also possible that such devout early Buddhists were also taken around the *stūpas* by the erudite Buddhist monks who explained to them the significance of those compositions. Anyway, it seems that at the very beginning of Indian art the sculptors took pain to make their works intelligible to the people who saw them and hence the labelling of the reliefs. Besides these bas-reliefs, Yakshas and Yakshīs and a large number of floral motifs are represented, whose meaning could not be grasped without reference to their symbolical meanings. However, the iconographical significance of these motifs cannot be understood without recourse to Vedic literature as Coomaraswamy has done. Though not adhering to the Vedic beliefs, the Buddhists accepted the significance of many symbols used in their early art and, perhaps, in common with other religions they borrowed the symbols from the same common tradition which formed the basis of early Indian sculpture.

In the representation of the bas-reliefs the method of continuous narration is followed; a number of successive episodes from the same story are represented within the same composition. The sculptor represented what his mind cogitated rather than what his eyes reported. In effect, from the very beginning Indian art is more cogitative than visual.

The remnants of the *stūpa* at Bharhut were transferred by General Cunningham to the Indian Museum, Calcutta, and a part of these found their way to the Allahabad Museum. The National Museum, New Delhi, and the Bharat Kala Bhavan, Banaras, have also obtained some pieces for their collection. The Prince of Wales Museum, fortunately, has been able to get atleast ten pieces, presented by Smt. Madhuri Desai, Bombay. The pieces, represent architectural fragments such as rosettes, floral scrolls (Fig. 2), a man worshipping a Nāga (Fig. 1), and the dilapidated figure of an Yaksha and a lion's paw. Though fragmentary, these pieces help in understanding the beginnings of Indian sculpture.

#### **Pitalkhora :**

The development of early Indian sculpture in the Deccan is represented in certain caves such as Bhaja, Kondane and Pitalkhora. Some of the sculptures from Pitalkhora have been transferred to the Prince of Wales Museum (Figs. 3-11) by the Archaeological Survey of India and they form an important part of its collection.

The Buddhist caves of Pitalkhora are excavated into the rock of the Satamala range on the northern fringe of Aurangabad District, Maharashtra State. The caves lie about 50 miles to the west-south-west of Ajanta and 23 miles to the north-west of Ellora. Due to the inaccessibility of Pitalkhora, the caves received scanty notice and it was only in 1953, when the Archaeological Survey of India took them in their charge, Shri M. N. Deshpande carried out extensive excavations there and cleared many *chaityas* and *vihāras*.



He also removed the loose sculptures to the National Museum, New Delhi, and the Prince of Wales Museum of Western India, Bombay. As has been pointed out by Shri Deshpande,<sup>1</sup> the caves of Pitalkhora lay on an ancient caravan route proceeding from Nasik and Śūrpāraka (Sopara) regions on its way to Pratishthāna (Paithan), the capital of the Śātavāhanas. Perhaps, Pitalkhora was known to the ancients as Pītaṅgalya as mentioned in the list of Yakshas in the *Mahāmāyūrī*.

The architectural activities of Pitalkhora may be divided into two phases; the first going back to the second century B.C. and the second belonging to the fifth-sixth century A.D. These artistic activities are associated with the Śātavāhana-Kshaharāta and Vākātaka periods respectively. The caves 3 and 4 have inscriptions *in situ* and may be assigned to the second century B.C. Caves 6 and 9 may be assigned to the first century B.C. The sculptures removed from the site belong to the first phase of the occupation of the caves.

The sculptures from Pitalkhora in the Prince of Wales Museum show the strength of composition and imagination which are pleasing. Even in the decorative motifs the sculptors follow the early symbolism of Indian art. In spite of the common characteristics which they share with the art of Bharhut they reveal the beginning of a sturdy tradition in the Deccan, which gives the cave sculpture of the Deccan a distinguishing flavour and direction.

#### Amaravati Reliefs :

While the Mauryas were ruling over Northern India the Śātavāhanas extended their sway in the Deccan and Andhra Pradesh. The original *stūpa* at Amaravati in Guntur District of the Andhra Pradesh was probably built by Aśoka as early as the third century B.C. This *stūpa* must have been quite a simple one. With the growth of the Śātavāhana power, however, the trade with the Roman empire began yielding surplus capital, a part of which was probably spent in beautifying the Śātavāhana monuments, including the Amaravati *stūpa*. Unfortunately, a part of the reliefs from Amaravati was burnt by the local Zamindar for obtaining lime. Large collections of the surviving fragments found their way to the British Museum, the Government Museum at Madras and the site Museum at Amaravati, while some stray pieces have come to the Prince of Wales Museum (Figs. 12-17). The limestone reliefs from Amaravati consist of decorative fragments like the lotus medallions, Jātaka stories, scenes from the life of the Buddha, garland-bearing Yakshas and free standing Buddhas which were, perhaps, arranged round the *stūpa*.

A close study of the Amaravati reliefs shows that they bore some relationship with the school of Mathura. However, the composition in Amaravati reliefs, are more complicated and show a definite advancement over the composition at Sanchi and Gandhāra. The dynamic movement of figures is well organized keeping in mind the dramatic character of the

1. M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, pp. 66-93.



certain pattern. It is significant to note that these medallions mostly represent the Jātaka stories which are labelled in Brāhmī characters so that the Buddhist laymen, who saw those reliefs could easily recognize them by referring to the Buddhist texts. It is also possible that such devout early Buddhists were also taken around the *stūpas* by the erudite Buddhist monks who explained to them the significance of those compositions. Anyway, it seems that at the very beginning of Indian art the sculptors took pain to make their works intelligible to the people who saw them and hence the labelling of the reliefs. Besides these bas-reliefs, Yakshas and Yakshis and a large number of floral motifs are represented, whose meaning could not be grasped without reference to their symbolical meanings. However, the iconographical significance of these motifs cannot be understood without recourse to Vedic literature as Coomaraswamy has done. Though not adhering to the Vedic beliefs, the Buddhists accepted the significance of many symbols used in their early art and, perhaps, in common with other religions they borrowed the symbols from the same common tradition which formed the basis of early Indian sculpture.

In the representation of the bas-reliefs the method of continuous narration is followed; a number of successive episodes from the same story are represented within the same composition. The sculptor represented what his mind cogitated rather than what his eyes reported. In effect, from the very beginning Indian art is more cogitative than visual.

The remnants of the *stūpa* at Bharhut were transferred by General Cunningham to the Indian Museum, Calcutta, and a part of these found their way to the Allahabad Museum. The National Museum, New Delhi, and the Bharat Kala Bhavan, Banaras, have also obtained some pieces for their collection. The Prince of Wales Museum, fortunately, has been able to get atleast ten pieces, presented by Smt. Madhuri Desai, Bombay. The pieces, represent architectural fragments such as rosettes, floral scrolls (Fig. 2), a man worshipping a Nāga (Fig. 1), and the dilapidated figure of an Yaksha and a lion's paw. Though fragmentary, these pieces help in understanding the beginnings of Indian sculpture.

#### Pitalkhora :

The development of early Indian sculpture in the Deccan is represented in certain caves such as Bhaja, Kondane and Pitalkhora. Some of the sculptures from Pitalkhora have been transferred to the Prince of Wales Museum (Figs. 3-11) by the Archaeological Survey of India and they form an important part of its collection.

The Buddhist caves of Pitalkhora are excavated into the rock of the Satamala range on the northern fringe of Aurangabad District, Maharashtra State. The caves lie about 50 miles to the west-south-west of Ajanta and 23 miles to the north-west of Ellora. Due to the inaccessibility of Pitalkhora, the caves received scanty notice and it was only in 1953, when the Archaeological Survey of India took them in their charge, Shri M. N. Deshpande carried out extensive excavations there and cleared many *chaityas* and *vihāras*.



He also removed the loose sculptures to the National Museum, New Delhi, and the Prince of Wales Museum of Western India, Bombay. As has been pointed out by Shri Deshpande,<sup>1</sup> the caves of Pitalkhora lay on an ancient caravan route proceeding from Nasik and Śūrpāraka (Sopara) regions on its way to Pratishthāna (Paithan), the capital of the Śātavāhanas. Perhaps, Pitalkhora was known to the ancients as Pitaṅgalya as mentioned in the list of Yakshas in the *Mahāmāyūrī*.

The architectural activities of Pitalkhora may be divided into two phases; the first going back to the second century B.C. and the second belonging to the fifth-sixth century A.D. These artistic activities are associated with the Śātavāhana-Kshaharāta and Vākātaka periods respectively. The caves 3 and 4 have inscriptions *in situ* and may be assigned to the second century B.C. Caves 6 and 9 may be assigned to the first century B.C. The sculptures removed from the site belong to the first phase of the occupation of the caves.

The sculptures from Pitalkhora in the Prince of Wales Museum show the strength of composition and imagination which are pleasing. Even in the decorative motifs the sculptors follow the early symbolism of Indian art. In spite of the common characteristics which they share with the art of Bharhut they reveal the beginning of a sturdy tradition in the Deccan, which gives the cave sculpture of the Deccan a distinguishing flavour and direction.

#### Amaravati Reliefs :

While the Mauryas were ruling over Northern India the Śātavāhanas extended their sway in the Deccan and Andhra Pradesh. The original *stūpa* at Amaravati in Guntur District of the Andhra Pradesh was probably built by Aśoka as early as the third century B.C. This *stūpa* must have been quite a simple one. With the growth of the Śātavāhana power, however, the trade with the Roman empire began yielding surplus capital, a part of which was probably spent in beautifying the Śātavāhana monuments, including the Amaravati *stūpa*. Unfortunately, a part of the reliefs from Amaravati was burnt by the local Zamindar for obtaining lime. Large collections of the surviving fragments found their way to the British Museum, the Government Museum at Madras and the site Museum at Amaravati, while some stray pieces have come to the Prince of Wales Museum (Figs. 12-17). The limestone reliefs from Amaravati consist of decorative fragments like the lotus medallions, Jātaka stories, scenes from the life of the Buddha, garland-bearing Yakshas and free standing Buddhas which were, perhaps, arranged round the *stūpa*.

A close study of the Amaravati reliefs shows that they bore some relationship with the school of Mathura. However, the composition in Amaravati reliefs, are more complicated and show a definite advancement over the composition at Sanchi and Gandhāra. The dynamic movement of figures is well organized keeping in mind the dramatic character of the

1. M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, pp. 66-93.



themes. The rhythmic patterns are so composed as to establish a close relationship between different groups. Some scholars are of the view that this is a natural development of the sculptural technique at Sanchi, while others are of the opinion that in the frequent use of overlapping figures and an equally confident handling of foreshortened forms one may suspect the Roman influence. Whatever may be the case, there is hardly any doubt that in the fine carving of dramatic movement, and in *joie-de-vivre*, and also in the detailed representation of the decorative motifs Amaravati reliefs show a significant advance in the history of Indian sculpture. It is also noteworthy that in keeping with the spirit of early Indian art, symbols are still extensively used. They are not concerned only with the Buddhist art, but the symbols are imbued with meaning often foreign to Buddhism. The Prince of Wales Museum has quite a number of pieces from Amaravati but most of them are defaced and no useful purpose could be served by reproducing them. Six fragments (Figs. 12-17) reproduced in the catalogue give some idea of the sculptural art of Amaravati. One of them depicts Yaksha carrying a garland (Fig. 14), a second represents the *tri-ratna* symbol, and a lion and an elephant connected closely with Buddhism (Fig. 13), while the third represents the face of a Yaksha blowing a rhizome (Fig. 12) which is being supported by another Yaksha. This recalls similar motifs at Bharhut and Sanchi, but here the theme is more refined and the figures are reproduced with fine details. The remaining three sculptures represent the worship of the *dharmachakra*, the Bodhi tree and the *stūpa* (Figs. 15-17).

#### Gandhāra and Mathura sculpture :

During the Kushāna period of Indian history the centres of artistic activity were two regions, Gandhāra, in which Peshawar formed the winter capital of the Kushānas and Mathura which already boasted of an artistic tradition since the Śūnga period. The artistic traditions of these centres, though basically similar, yet differ widely in their technical approaches. While in the art of Gandhāra, the Roman tradition, filtered through the Parthians, played a very significant role, at Mathura the approach was entirely Indian. The Prince of Wales Museum has a very representative collection of sculptures from Gandhāra (Figs. 18-57), but unfortunately, its collection of sculptures from Mathura is poor (Figs. 58-70) and in no way representative.

The ancient Indian region of Gandhāra is bounded on the west by Lamghan and Jelalabad, on the north by the hills of Swat and Buner, on the east by the Indus river and on the south by the Kalabagh hills. The art of Gandhāra, however, made its progress as far north as the Oxus river and exerted its influence as far south as Mathura, though to a very limited extent.

Gandhāra, historically speaking, was ruled successively by the Achae-menids from the sixth to the fourth century, before the Christian era, and the successors of Alexander the Great ruled over Bactria and Gandhāra from 322 B.C. to c. 50 B.C. followed by the people of nomadic and Parthian-Iranian origin. By the middle of the first century A.D.,



the Kushāṇas established their rule over Gandhāra which was interrupted by an invasion of the Persian Shāpur I, in A.D. 241. Buddhism in this region came to an end with the mortal blow which the white Huns inflicted on it in the fifth century A.D.

It has been asserted that the Gandhāran art was the official art of the Kushāṇa Emperor Kanishka (A.D. 78 or 128) and his immediate successors. The term Gandhāra is of a recent origin. Formerly the Gandhāran sculptures were often described as Graeco-Buddhist or Graeco-Indian, terms which implied their origin from the art of the Greeks. This is misleading, as the Gandhāran sculpture has little or no prelude to connect it with the Hellenic or Hellenistic phase, but it shows close affinities with the Roman art. Some scholars have rightly described Gandhāran art as the easternmost appearance of the art of the Roman empire, especially in its late and provincial manifestations.

The art of Gandhāra as it developed in Buddhist monasteries was essentially religious in character. Devoted to the service of Buddhism it perpetuated to a certain degree the ideals of the earlier Indian art. It should, however, be noted that while maintaining the ancient tradition it treated it in different forms and modified it according to its own viewpoint. As pointed out earlier, the art of Gandhāra and the Kushāṇa style of Mathura, though flourishing side by side, show a fundamental difference in their outlook. Whereas the Gandhāran art, deeply influenced by Buddhism, bears an austere monkish character, it is not so at Mathura where different cults with worldly outlook on art flourished. Though to a certain extent, the art of Mathura may be termed as religious, it is more profane in spirit with a sensuous approach to the human body at times verging on eroticism, which does not express the spirit either of Buddhism or of Jainism, to which the art of Mathura is devoted.

The early Gandhāran art follows the Hinayāna, or Small Vehicle in its mode of expression. The Buddha Śākyamuni occupies a very prominent place in this art though certain elements of Mahāyāna can be seen in the frequent representations of Maitreya and Avalokiteśvara.

It has been usually accepted that the Buddha in human form was represented for the first time in the Gandhāran art. This viewpoint, however, is questioned by scholars like Coomaraswamy, who assert that the images of Yaksha at Mathura served as a prototype for the evolution of the Buddha images.

Along with the evolution of the figure of Buddha in the Gandhāran art, it is also suggested that the Bodhisattva figures also originated in this region. They wear the fine costumes and ornaments of the contemporary princes though there is hardly any doubt that here as well the Yaksha and Nāga figures wearing varied costumes and ornaments in early Indian art might have served as prototypes. It is very difficult to assign a precise date for the beginning of the Gandhāran art, because the dated examples are very limited and even the dates appearing on them have not been finally assigned to some definite era. However, there is every rea-



son to believe that its formative phase may be placed in the time of the predecessors of Kanishka. It is, therefore, safe to assume that Gandhāran art flourished from the beginning of the second to the middle of the fifth century A.D. Harald Ingholt classifies Gandhāran sculptures into four groups.<sup>2</sup> According to him, Group I lasted from A.D. 144 to 240, from the accession of Kanishka to the conquest of Shāpur I; Group II, from A.D. 240 to 300; Group III, from A.D. 300 to 400 and Group IV, from A.D. 400 to 460. In Group I, Gandhāran art is marked by Hellenistic influence from the Parthian Mesopotamia; in Group II Sassanian influence comes to the fore; in Group III Mathura influence enters and in Group IV Sassanian influence reappears.

By applying Vikrama era for dated Gandhāran sculptures, Ingholt dates the Loriyan Tangai Buddha to A.D. 261, Hashtnagar Buddha to A.D. 327, the Skarah Dheri statue of Hārītī to A.D. 342 and Mamane Dheri relief to A.D. 432 which seem quite reasonable.

There is general agreement on the terminal date of the Gandhāran art (i.e. latter half of the fifth century), but not so with its beginnings. Unfortunately, it is not known when the Roman elements were first introduced in North-Western India, but the fusion had already begun in the second quarter of the first century A.D. The Gandhāran sculptors worked in schist and though working in different workshops they confined themselves to definitions evolved by the Gandhāran style. It is also notable that this style was not confined to Gandhāra alone, but also travelled to the neighbouring districts of Swat and Kapiśa, where the stone is often of a fine greenish colour.

The Gandhāran sculpture played an important role in the Buddhist monasteries. Single images were placed in chapels to be worshipped by the monks and the faithful. Other large figures in high relief were placed with their back to the walls, mostly on the walls of the courtyard in which the *stūpas* were situated. Bas-reliefs decorated the staircases and served the frame-work for windows but mostly they were used to decorate the *stūpas* of small and medium size. Sometimes the figures were also integrated with the architecture. The statue of the Buddha was always in frontal position and followed an unvarying iconographical formula. It is significant to note that the Gandhāran Buddha image shows outstanding Roman influence with certain Indian elements, though in the process of this fusion the earlier Indian elements are lost and the Gandhāra type assumes a classical aspect with oval face, regular features, curved eyebrows, straight nose, wavy hair and calm meditative expression. The Indian element is palpable in the half closed eyes suggestive of meditation. Introduction of some of the thirty-two signs of a *Mahā-purusha*, such as the *ushnīsha* or the cranial bump treated at Gandhāra in the form of a chignon (Figs. 45, 46), and the *ūrṇā* or the circular hair between the eye-brows are of indigenous origin. His costume is very distinctive consisting of three pieces of garments (*trichivara*) worn one over

2. Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pp. 40-41.



the other;<sup>3</sup> the under garment (*antaravāsaka*), a kind of *dhotī* covering the lower part of the body falling just above the ankles; the upper garment (*uttarāsaṅga*), draped from the neck almost to the knees and leaving the right shoulder uncovered; and finally the overcoat (*saṃghātī*) which draped both the shoulders. These garments, however, are quite distinctive from the garments worn by Bodhisattva images at Mathura and show a definite classical influence in varying forms. His right hand is generally held in a gesture called *abhaya mudrā* which means freedom from fear (Figs. 28, 38) and very rarely it holds the alms-bowl. The left arm is almost straight and holds a fold of the cloak which falls in vertical pleats. He is shown generally seated in a position called *padmāsana* (Figs. 45-46) in which the two knees are laid flat on the ground and the legs crossed in such a way as to turn the soles of the feet upwards. While at Mathura the two legs are visible, in Gandhāra they are usually covered by the monastic cloak. Generally the two hands are placed one over the other in front of the body, in the gesture of meditation. Sometimes they are also in the *dharma-chakramudrā*.

The Bodhisattva images are of great interest as they usually follow the actual human types (Figs. 48-51). They are profusely ornamented in the manner of the contemporary Indian princes. Though the position of their hands is almost the same as in the Buddha images, their faces, however, bear smiling expression and the hair-styles are often threaded with fillets or interlaced strings of pearls grouped into broad bands. The costume is of the royal Indian type. The *dhotī* reaching the knees is heavily pleated, and the scarf is worn in different ways. The ornaments are very luxurious.

Some large carvings are devoted to minor deities such as Pañchika and Hārītī (Fig. 55) who occupied a very high place in the hierarchy at Gandhāra. The integration of these divinities with Buddhism must have been due to the people who worshipped them in their daily life. Some minor Iranian divinities have also been depicted in the Gandhāran sculpture.

In the reliefs, many episodes from the life of the Buddha are depicted. The story of Dipaṅkara is related in an abbreviated form (Fig. 18). The great miracle of Śrāvastī (Figs. 38-40) was another favourite subject with the sculptors. In other reliefs Indra is shown paying visit to the Buddha after he had retired to the Indraśālā cave to meditate. The bas-reliefs were also used for the edification of the devotees. Though following to a certain extent themes from the early Indian style, the Gandhāran artists also created new iconographical details which transformed the older themes to a certain degree. There is hardly any doubt that the art of Gandhāra reflects the influence of the sacred Buddhist texts, but the artists did not hesitate to borrow from the popular beliefs, modifying and enlarging the legends over the centuries. It is also noteworthy that the old method of representing the Jātakas was almost given up and their place

3. A. B. Griswold, "Prolegomena to the study of the Buddha's dress in Chinese sculpture", *Artibus Asiae*, Vol. XXVI, 2, 1963, pp. 85-131.



was taken up by representing the episodes from the life of the Buddha. In the Gandhāran art, the Buddha is no longer represented by symbols as in the older Indian art but now he appears in human form. However, this introduction of human element in art hardly improved the quality of Gandhāran sculpture. They are reproduced mechanically and lack the atmosphere of the older compositions. The ideas are repeated continuously with the result that the compositions become boring. While in older Indian art decorative motifs play a very significant part and the monotony of composition is avoided by the introduction of decorative lotus scrolls, architectural details, etc. the art of Gandhāra mostly avoids these elements. It may be noted, that in the art of Gandhāra narration became more concise and was centered around the human figure. Again and again our attention is focussed on the large size of the Buddha to emphasize his super-human nature.

As we have already pointed out, the Gandhāran artist preferred to illustrate scenes from the life of Śākyamuni. In these scenes the artist seems to have represented even the smallest details of the story right from his descending from the heaven as the future Buddha, to his *nirvāṇa* and the dispersal of his ashes. It seems that these episodes were probably current in the monasteries but were later on incorporated in the Buddhist texts towards the fourth century. Along with the actual events in his life, many miraculous scenes are interwoven.

Cycles of birth and youth are represented very often. The dream of Māyādevī is shown, in which the Buddha descends from the sky in the form of a baby elephant into the bosom of his sleeping mother (Fig. 19). Supported by her sister, the mother of the Buddha, Māyā, is shown standing under a tree in the Lumbinī garden, where she gave birth to the child which was received by Indra and Brahmā (Fig. 21). Often celestial musicians are shown celebrating the event. Māyā strictly conforms to the form of an Indian woman. The miracle of birth is succeeded by the bath of the Bodhisattva, in which he is being bathed by Indra and Brahmā (Fig. 22). This scene is followed by the predictions by Asita, the sage, on his visit to Kapilavastu. The young Siddhārtha was married to Yaśodharā and he was surrounded with all kinds of luxuries (Fig. 23). In the palace he is shown surrounded by women, dancers and musicians, who formed a part of the princely life. This brilliant state of existence however, never satisfied the prince. He realized the difficulty of existence when he was first confronted with human suffering. These were, the presence of a sick man, an old man, a dead man and a monk. The prince was haunted by the vision of suffering and decided to leave the palace in search of the truth. While the women were sleeping in the palace, Siddhārtha decided to leave it. The departure from the city is an event often depicted in Gandhāran art. He is shown mounted on his horse and accompanied by Vajrapāṇi (Fig. 24).

The events leading to enlightenment of Siddhārtha were not so fully treated at Gandhāra. The ascetic Gautama is shown reaching Bodhgaya. He accepts some herbs from a reaper which he arranges on the stone on which he sat throughout his prolonged meditation, under a *pīpal* tree (Fig.



25). At Gandhāra two events in the story were chosen which presented several plastic possibilities. There were the moments immediately preceding or following the mystic accomplishments, comprising the assault of Māra and the offering of the four bowls by the guardians of space (Fig. 29). Māra tried to prevent Gautama from attaining enlightenment and persuaded him by argument to desist from his meditation. He sent his retinue to trouble him. They, however, failed to disturb the Bodhisttava who called the Earth to witness his victory. After the Māra scene two merchants are shown bringing food to Buddha. The interest is, however, focussed on the four guardians of the sky who offer alms-bowls to the Buddha and in the scene where the Gods pray that he should preach his doctrine.

After discovering the "Great Truth" the Buddha passed the remainder of his long life with his monks teaching the way of liberation (Fig. 27). Conversions, miracles<sup>4</sup> and visitations succeed one another in the Buddhist legends and figure abundantly in the bas-reliefs. Among the conversions appears the conversion of the three brothers who were descendants of Kaśyapa, the Brahman ascetic of Uruvilva. The conversion was accompanied by miracles, including walking in air and on water. But Gandhāran artists preferred the miracle of the fire which is extinguished by turns and the victory over the black serpent. The Buddha decided to pass a night in a Temple of Fire and Kaśyapa tried in vain to dissuade him on the plea that it was inhabited by a terrible serpent. However, the miraculous light emanating from the Buddha tamed the serpent which took refuge in the Master's alms-bowl; the supernatural light caused the ascetic brothers to think that the temple was being burned down. This miracle brought the conversion of the Kaśyapa brothers. The miracle of Śrāvastī (Fig. 38) is shown by the three steps forming a pedestal which represents the miraculous triple ladder which served the Buddha to descend from the heaven where he had gone to preach his doctrine to the gods. In the scenes of submission and adoration by the Nāgarāja, snake-spirits in human form are shown (Fig. 35).

The conversion of Nanda is shown in a palace setting which shows the young and handsome prince carrying the alms-bowl filled with food to the Buddha standing at his gate but he is attracted by the graceful figure of his wife attended by her maids. Another scene shows that the Buddha refuses to accept him till both of them arrive at the monastery where the handsome prince is shaved and ordained despite his protests. Nanda makes vain efforts to flee, remembering all the time his wife until he sees the vision of the *apsarases*, nymphs of the paradise of the thirty-three gods, which he hopes to attain. The incident of the elephant, Nālāgiri, employed by the Buddha's wicked cousin Devadatta is shown (Fig. 34) in one of the sculptures. An offering made to Buddha by a monkey at Vaiśālī is an interesting episode. The monkey is shown looking out for honey to fill the alms-bowl of the Buddha. He was so happy when the offering was accepted that he died in a paroxysm of joy. Similarly

4. Madeleine Hallade, *The Gandhara Style and the Evolution of Buddhist Art*, London, 1968, pp. 130-133.



a child is shown offering a handful of dust to the Buddha because he had nothing else to offer. There are many other miracles and conversions depicted in the Gandhāran reliefs; for instance, the transformation into lotus flowers of the glowing coals lying in the path of the Buddha; the ambush planned for him by the jealous Devadatta; the scenes in which the master proves his superiority over the Brahmans and the nude ascetics.

One of the great achievements of the art of Gandhāra is the representations of the death of Buddha (Fig. 42). In this representation the Buddha is shown with the noble families Kuśinagara, the Mallas, who had been warned by the devoted Ānanda; the conversion and immediate reception into the order of Subhadra, who is generally shown seated in meditation before the bed of the Buddha; and the crowd of monks who had come to hear the last words of the Buddha. It is notable that even in small sculptures the artists succeed in expressing all the different sentiments of the participants; the sorrow of the noble monks; the confident joy of the *devas*; even laymen are shown more confident of the impermanence of material things. The disciple of Mahākāśyapa is often shown. The cycle of *Parinirvāṇa* is completed by less important events such as the cremation of the coffin; the sharing of the Buddha's ashes, etc. (Fig. 43).

#### Gupta and Post-Gupta Sculpture :

The development of Indian sculpture in various regions in the early centuries of the Christian era shows the point which the sculptural art of India reached. The zenith was, however, reached in the Gupta period lasting from the middle of the fourth century to the end of the sixth century or even later. The Gupta art is often termed as the renaissance of Indian form and spirit, but some scholars suggest that the development of Gupta art was the natural culmination of various experiments in the field of sculpture in the preceding centuries. However, there is hardly any doubt that in the Gupta period Indian sculpture assumed its national character. Art was no longer the representation of visual forms but became a vehicle of metaphysical thought, noble concepts of life and aesthetic understanding. It also became closely associated with the contemporary Sanskrit literature which it follows to a great extent in the expression of forms. Both in the male and female forms the literary standards, set up for these forms by Kālidāsa, are palpable. Figures of women with developed breasts, full hips, and narrow waist recall the description of an ideal woman in the *Meghadūta*.

Unfortunately, except for some monuments, the chronological development of Gupta sculpture cannot be studied. However, whatever has survived shows us how the figures of the Buddha and other gods and goddesses had taken a new meditative character. Gupta artists no doubt combined a noble concept of human physiognomy with meditative aspect of the *yoga* which is a key-note of their art.

The norms set in the Gupta period continued for sometime, and Mathura, Vidiśā, Sarnath and other centres in Eastern and Western India flourished and in course of time their offshoots sprang up in other parts of India as well. With the passage of time the standards set up by the



Gupta artists began deteriorating and the iconographic formulae became stiffer and immobile. While Gupta sculpture maintained its harmonious proportion, deft movements and supple modelling, there was a diversification of iconographical forms in this period.

Unfortunately, the Prince of Wales Museum's collection is inadequate in respect of sculptures of the Gupta and post-Gupta periods. The representation of a *Śiva gaṇa* (Fig. 73) and a *mithuna* (Fig. 74) show the understanding of the Gupta sculptors about modelling and movement. Some reliefs from Kanheri (Fig. 72) prove that the Gupta sculptors had depicted Jātaka stories as well. Here the compositions are more complicated but in certain cases an adequate idea of the story is given.

We have seen how the Gupta and the Vākātaka traditions flourished in the Deccan, traces of which have been found in the bas-reliefs at Karle and the sculptures of Cave II at Ajanta. However, the Gupta-Vākātaka tradition also seems to have penetrated further south. The loose sculptures from Elephanta in the Museum's collection are in the Gupta-Vākātaka tradition.

Very little is known about the history of the Elephanta caves though there is every reason to believe that they were perhaps excavated by the Mauryas of the Konkan. These rulers held sway over Mewar and the surrounding districts in the eighth century A.D. and earlier still were defeated by Pulakeśin II as mentioned in the Meguti inscription of A.D. 634. It is notable that the sculptures from Elephanta caves are free from southern influences. The voluptuous heaviness of the early forms of Deccan cave sculpture, especially as seen in the *mithuna* figures at Karle, are imbued with the balance and grace of the Gupta idiom. The mobility of the earlier sculpture is still present, but it is restrained and transformed into a vision of fresh beauty, and a new aesthetic understanding.

The Prince of Wales Museum has some very fine loose sculptures from Elephanta (Figs. 75-80). Apparently, these sculptures did not belong to any cave but there is every likelihood that a temple must have existed at Elephanta of which these sculptures formed a part. Unfortunately, most of the sculptures are fragmentary but even so they provide ample evidence of the continuity of the Gupta-Vākātaka tradition.

The date of Elephanta has yet not been finally settled but there is every reason to assign it to the middle of the sixth century. The later dates are not tenable as the loose Elephanta sculptures do not fit in with the later stylistic developments in the Deccan.

The Gupta tradition was, however, not completely lost in the sixth century but continued in the seventh century as well. Some pieces from Shamlaji, in Gujarat State, exhibit some of the noble features of Gupta art. The figure of a Kshetrpāla (Fig. 81) does not show his ferocious aspect but the nobility of expression of devotees and the god himself is clearly emphasized. In the treatment of Nandī (Fig. 82) the post-Gupta



artists show how sympathetically they could carve animal figures though naturally their concept reminds the cogitative aspect of Gupta art which does not care much for gross realism.

The history of Indian sculpture is rather obscure after the sixth century, as no effort has been made to assemble the material chronologically, analyse it and formulate different traits of the stylistic developments in different parts of the country. The assigning of dates and provenances to sculptures of this period in different museums on purely stylistic grounds may be right, but the approach to the study of sculptures between the end of the sixth and ninth century must be based on more positive evidences. In the absence of such evidences, however, the medieval Indian sculpture could be grouped under some broad heads, based on the geography of the land. It may be broadly divided into Northern Indian extending from the north-western part of India to the limits of Uttar Pradesh; Eastern Indian, including Bihar, Bengal and Orissa; Central Indian, including the whole of Madhya Pradesh; Western Indian, including Gujarat and Rajasthan; the Deccan represented by Maharashtra; and South Indian, including Andhra Pradesh, Karnataka, Kerala and Tamil Nadu.

The material for the history of Indian sculpture during the period of Hindu dynasties is so enormous that it is difficult to follow its growth and development with an exactitude because the dated material is scanty. This period witnessed the development of temple architecture and the Śilpa texts which gave directions to architects for building different types of temples. From historical point of view the great period of Hindu architecture is that of the various dynasties that succeeded the Gupta Empire in the seventh century. In Western India and the Deccan, the Chālukyas were in power until 757 A.D. when they were overthrown by the Rāshtrakūṭas. In the south, the Pallavas ruled in the ancestral home of the Śātavāhanas. It is remarkable that the Buddhist art, which survived under the Pālas and the Senas in Eastern India and the Gujara-Pratihāras in Western India and Uttar Pradesh, gave a new direction to the art of the Rāshtrakūṭas and follows the norms set up by the Guptas.

#### Kashmir Sculpture :

Kashmir also boasts of a separate school of architecture and sculpture.<sup>5</sup> Buddhist sculptures and terracottas found from Kashmir through the eighth and ninth centuries belong to the classical period of Kashmir's culture. Lalitāditya (A.D. 724-760) and Avantivarman (A.D. 855-883) were great patrons of art and literature and the builders of many shrines. Avantivarman was indeed a great builder and some small sculptures from the Avantipur site were obtained by the Museum. There are some interesting Vishṇu group which follow to a limited extent, the Gupta tradition. A special feature of these Vaishṇavite images is the presence of icons representing the Vaikuṇṭha Chaturmūrti aspect of Viṣṇu (Figs. 85-86). In these images of the Vaikuṇṭha Chaturmūrti the central face is of

5. Ananda K. Coomaraswamy, *History of Indian and Indonesian Art*, London, 1927, pp. 141-43.



Vishnu with Narasimha and Varāha on either side and Kapila at the back. It is notable that Kashmir made a great contribution to the development of sculpture in Chamba and Kangra areas.

#### Northern Indian Sculpture :

The art of sculpture in the post-Gupta age took to different directions. The Gupta tradition reached its summit in the seventh century with the foundation of the Gurjara-Pratihāra dynasty in Northern India. New traditions in sculpture evolved, which extended from Western India to northern Bihar. While following the Gupta tradition the Gurjara-Pratihāras imbued a new dignity to their art. It reflects a dignified human figure engaged in peaceful meditation and controlled modelling which gives a convincing definition to the sculptures of this period. In many Gurjara-Pratihāra temples in Western India and Rajasthan one may see a graceful approach to art which stands in direct contrast with the resurgent art of the Rāshtrakūtas of the Deccan. In the figures of the Mātrikās (Figs. 103-104) in the Museum one may experience such an approach to art. While in simplicity of expression and limited use of ornaments they follow the Gupta tradition, yet, in their quiet movement, they show the resurgence of a new tendency in Indian sculpture.

#### Rajasthan-Gujarat-Western India :

In the Gurjara-Pratihāra sculptures, whose scope extended to Gujarat, Rajasthan and Uttar Pradesh, one factor is clear that though the classical norms, established during the fifth century A.D., show signs of disintegration, yet, the new style while maintaining some of the features of the Gupta art demonstrates a new approach and a new understanding of human form and decoration. It is thus clear that between the end of the sixth century and the ninth century regional idioms gained upper hand and show the attitude of the people towards sculpture. The Gurjara-Pratihāra sculptures at their best show a preference for peaceful meditative spirit combined with smooth modelling and movement which is controlled and never allowed to run about.

One of the characteristic features of Indian sculpture of the Gurjara-Pratihāra period is that sculpture becomes architectonic and merges with architecture. The central projections and niches are covered with the figures of *parivāra-devatās*. The *ashtadikpālas*, or the eight guardians, are regularly introduced on the corner projections of the shrine facades which are further adorned with other well-defined plastic and decorative ornaments. The Pratihāra age was also noted for the growth of *Āgama* literature and Hindu mythology which are reflected in the enormous development of iconography. The various forms of *anugraha* and *samhāra-mūrtis* of Śiva, including Ardhanārīśvara, Aja Ekapāda, Liṅgodbhava, forms of Maheshamūrti and Lakulisa, Sapta-Mātrikās, Vishnu as Vaikunṭha and Viśvarūpa and Krishna-līlā scenes were elaborated during this age. The Buddhist iconography also shows a phenomenal development.

The sculpture from the Harshat Mātā temple at Abaneri is representative of the Pratihāra art of Rajasthan from *circa* eighth century A.D. It



is architectonic in nature and is distinguished by a sensitive modelling of heavy forms, showing the survival of old Gupta tradition. Besides the gods and goddesses and Brahmanical legends, various romantic secular themes of dancing, music, garden-sport and love have been depicted with a quite systematic understanding of the life of the people.

Gujarat has been an important centre of Indian temple architecture and sculpture. When exactly the history of sculpture begins in Gujarat, is still problematic, but by the early medieval period the sculpture from Gujarat is characterized by its sober modelling and simple treatment of ornaments and other details which show that the idioms of the Gupta, and later on the Gurjara-Pratihāras were moulding the character of Gujarat sculpture (Figs. 90-102). However, most of the temples may be dated between A.D. 1025 and the end of the thirteenth century. It is also notable that these temples in Gujarat were not entirely the result of royal patronage, but were communal dedications in the true sense of the word, in that they were erected through voluntary subscriptions and contributions of skilled labour of all kinds in which the Jains and the Hindus played equally important part.

The carving, typical of the Solanki period, is extremely luxuriant and every care is taken to bring out the finest details. A notable feature of the period is the beautiful ornamental motifs such as the *toranas* linking the summits of the columns in the interior of the porch. As remarked by Benjamin Rowland. "Always there is such a depth to the relief that the effect is almost that of pierced and applied metal-work rather than stone. In the technique of this extremely delicate carving, which certainly must have been done by laborious abrasion rather than direct cutting, the sculpture at Modhera is not far removed from the famous carved domes at Mount Ābū".<sup>6</sup>

#### Sculpture from Madhya Pradesh :

After the disintegration of the Gurjara-Pratihāra from Northern India in the second half of the ninth century A.D., a marked transition takes place over different styles of sculpture in Northern India. While these styles lack the volume of the earlier works a new elegance is added to the styles. Preference is shown to richer decorative motifs and rhythmic movements which continued in the later medieval styles of the tenth to the twelfth centuries. This emergence of new style is not only seen in Northern India but also in Western and Central India as well. In the pre-Solanki sculptures of Gujarat, in the new emerging traditions of Malwa and other parts of Madhya Pradesh, one sees that the sculptors were discovering new modes of expression (Figs. 103-113). Though iconographic forms gained an upper hand, there is also a feeling for common life of the people and the kings. For instance, in the sculptures of Khajuraho one may see an understanding of certain phases of common life of the people viz. their love for dancing, music and hunting. The contemporary religions are also treated in a new way in this period. It is not that

6. Benjamin Rowland, *The Art and Architecture of India-Buddhist, Hindu and Jain*, London, 1933, p. 178.



only the religious aspects hold ground, but the cult practices are shown with a brutal frankness. In the later phase of this art, however, some of the forms, evolved in the ninth and tenth centuries, are maintained. Angularity gains ground, ornaments become more profuse and on the whole the ancient conventions become more stultified.

In Central India, the Khajuraho group of temples built during the reign of the Chandellas are distinguished for their magnificent sculptures. The surviving group of Khajuraho temples show the flowering of temple sculptures distinguished by languid and calculated eroticism. The dancing figures in the Khajuraho temples are imbued with movements which portray the rhythmic pattern of Indian dancing. There is hardly any doubt that the sculptures of Khajuraho not only show the contemporary feelings of the Indians towards sex but also fully explain the contemporary erotic practices of the Kaula Kāpālikas.

The art of Madhyadeśa focuses its attention on the representation of Vishṇu as Viśvarūpa, Śiva Kalyāṇa-sundaramūrti, six-armed dancing Gaṇeśa and Chaturmukha Śiva-līṅga, etc. It is remarkable that in the depiction of the figures particular attention is paid to lyrical lines which, as Krishna Deva opines while describing the Chaturmukha Śiva-līṅga, as, "a beatific expression revealing sensuous charm rather than serene spirituality".<sup>7</sup>

#### Eastern Indian Sculpture :

However, in the Buddhist art of Eastern India, Bengal and Bihar, sculpture (Figs. 114 and 115), mostly in black stone, shows a preference for Mahayānist Buddhist forms with all its delicate carvings and smooth modelling. The hardening of human form is characteristic of this art. Owing to iconographical approach in the art of Eastern India help of the iconographical Buddhist text has to be taken for their proper understanding. While this was going on in Bengal and Bihar, in Orissa from the seventh century onwards attention was increasingly paid not only to the Hindu iconography but human form in various attitudes. The female figure for instance is carved more with an emphasis on its sensuousness than its iconographic significance. The musicians and the dancers too have not been taken from the pages of iconography but from the literature dealing with love. This over-emphasis on *śṛiṅgāra* has resulted in the eroticism of Orissan sculptures which has been interpreted in different ways by different scholars. These developments in Northern and Eastern India continued till the end of twelfth century though, with the passage of time, sculpture becomes more and more stylized and the production mechanical.

After A.D. 750 it is difficult to describe even a summary of all the monuments in India and therefore attention may be drawn only to certain groups. One of the chief cities where temples were being built as early as in the eighth century A.D. is the holy city of Bhubaneswar in Orissa. Beginning with the temple of Paraśurāmeśvara, the temple building activity extended to Liṅgarāja temple built in A.D. 1000. The final

7. Moti Chandra, *Seminar on Indian Art History*, New Delhi, 1962, p. 105.



achievement of Orissan temple builders is the temple of the Sun at Konarak built during the reign of Narasimhadeva (A.D. 1238-64). The sculptors of this temple treated the human figures in various attitudes with a grace which did not exist previously. They were also not afraid of the frank eroticism which became almost a key-note of Orissan sculpture.

#### The Deccan :

The history of sculpture in the Deccan is very closely connected with the cave architecture of Ellora. Iconographically the sculptures are mostly concerned with the Śaivite themes and episodes from the *Rāmāyaṇa*, though, in the earlier cases, Buddhist themes have also received attention. The sculptures at Ellora bespeak of the renaissance of Śaivism in the Rāshtrakūta period. Besides the caves in the Deccan, there is a large number of temples, built during the Śilāhāra period (A.D. 765-1265). The temple sculpture, as part of architecture, became a leading feature of the architectural activity in the Deccan. With the passage of time, however, the sculptors of the Deccan began some of the mechanical character though very intimately connected with the growth of sculpture in Madhya Pradesh and Gujarat. After the extinction of the Rāshtrakūtas, the Śilāhāra and Kadamba dynasties kept up the sculptural tradition alive though not many examples of that period have survived. The Prince of Wales Museum, however, has some interesting sculptures of this period. Three medieval images (Figs. 119-121) from Jondhali Baug from Thana town have been dated by Dr. Moreshwar G. Dikshit between 1000-1200 A.D. though looking at the style it is possible to date them a little earlier, in the latter half of the eleventh century. They show certain elegance of form and in the image of Mahishāsūramardini (Fig. 119) there is movement which is absent in later sculptures.

There are a few sculptures in the Museum from the Ambernath temple (Fig. 122) which is dated A.D. 1060. The sculptures show that the Śilāhāra style had not deteriorated in this period and the sculptors were still able to express well their understanding of human form. The sculptures in the Museum testify to this view.

#### Karnataka :

##### (A) Early Chālukyan Sculpture :

Further in the Deccan and in Karnataka, the early Chālukyas were playing their own part in laying foundation of an art which shows a happy synthesis between the northern Gupta-Vākāṭaka tradition and the southern tradition of the Pallavas. The early Western Chālukyas, who succeeded the Vākāṭakas in the Deccan, continued the glorious traditions of their predecessors. At Aihole one has to look for the beginnings of early Western Chālukyan art which flowers later on at Badami, Mahakuta, Pattadakal and Alampur. For a proper understanding of the early phase of this school one has to study the Gaudarguḍi, Sūryanārāyaṇa, Lāḍkhān, Durgā and Huchchimalligūḍi temples at Aihole.

Aihole sculptures are characterized by a bold swaying outline and a taste for refinement. The elongated and supple forms seem to have been influenced by the earlier Andhra idiom of Vengi.



The early Chālukyas selected fine-grained and horizontally stratified soft sandstone of Badami which facilitated them to excavate four large cave-temples with fine sculptures and profuse carvings. The earliest of them, Cave III, dedicated to Vishṇu, was excavated in *Śaka* 500/A.D. 578, by Maṅgaleśa. Two more cave temples at Aihole viz. the Rāvalaphadi (c. A.D. 570), dedicated to Śiva and the slightly later Jaina cave (c. A.D. 590) have exquisitely carved ceilings.

The reliefs at Badami are distinguished by powerful figures, often massive and monumental in proportion. The dynamic movement suggested by the principal figure extends beyond its body and encompasses the entire composition. This is most forcefully expressed in the relief of Vishṇu as Trivikrama at Badami Cave No. III. In the decorative details, however, a happy fusion between the northern and southern traditions may be seen. There is no doubt that the sculptors of Badami were perfectly at home with the decorative motifs of the cave architecture which they employed with very pleasant effect.

Pattadakal rises into importance in the eighth century to which period also belong the temples at Alampur and Kudaveli. The sculptures at these temples, while shedding off some of their heaviness retain, nevertheless, powerful figures characterized by a suppleness and easy graceful movements. An inscription from the Virupāksha temple at Pattadakal mentions that the builder of the temple as 'the most eminent Sūtradhāri of the southern country'. Another from the Pāpanātha temple refers to the sculptor Chattara-Revadi-Ovajja belonging to the guild of Sarvasiddhi-āchāryas. After appreciating the Pallava temples at Kanchi, Vikramāditya brought some of the best sculptors of the Pallava region and induced them to work at Pattadakal. Therefore, we find Pallava influence in the sculptures at Pattadakal.

Of the five early Chālukyan sculptures in the Museum's collection two represent Umā-Maheśvara (Fig. 125), while the third is Brahmā (Fig. 126), the fourth Vishṇu on Śeṣha (Fig. 127) and the fifth, a row of *gaṇas*. The three large slabs originally covered the ceiling of the Huchchappaiyyagudi (Temple No. 9) datable to the first quarter of the seventh century A.D. at Aihole. These sculptures show the distinguishing features of early Chālukyan art and though the carving is not very deep yet it is in a position to bring out the essential features of the compositions with a telling effect. Though the sculptures are mostly iconographical in nature they depict the gods and their attendants with a sympathetic understanding and a devotional spirit.

#### (B) The Late Chālukyan Sculpture :

With the decline of the Rāshtrakūṭas the dynasty to step in was the Chālukya dynasty of Kalyāṇ, who occupied almost all the former possessions of the early Chālukyas. The dynasty lasted until about A.D. 1190. However, between the early Chālukyan temples and those that follow there is a wide gulf which does not seem to be bridged by any examples. Over the sculptural art of the Chālukyas of Kalyāṇi (Figs. 131-156) follow certain early traditions though the newly evolved tradition by the later Chālukyan



sculptors shows that their approach to sculptural art was not very much different from their counterparts in Central India, though definitely they had evolved their own idioms. Śaivism and Vaiṣṇavism were predominant in this period and, therefore, in sculptural art as well, the iconographical forms of both the religions find favoured place. While the Digambara Jain iconography is static, in Śaivism, iconography, which expresses some novel forms and the dancers and musicians, received better attention. The ancient decorative motifs are treated in a much florid manner, much in accordance with the dominant spirit of medieval sculpture all over the country.

#### (C) Hero-stones :

No part of India is so full of inscribed tablets and memorial stones as the Karnataka State. There is hardly a village that does not possess one or more such monuments. Besides narrating the actual events, they at times help us in fixing dates and names of feudatory chiefs, who ruled in the region.

These *vīragals* and *mahāsatikals* were very common during the late Chālukya and Hoysala period (Figs. 158-162). Many of them were apparently set up in memory of men who fell while recovering or defending their cattle from the raiders. Some even record deliberate suicides.

#### (D) Hoysala sculpture :

Following the later Chālukyas, the Hoysalas ruled over Karnataka attaining the zenith of their power in the twelfth and thirteenth centuries. Hoysala sculpture is noted for its very decorative approach (Fig. 137). The form is no longer exposed to the view but is covered with heavy ornaments. The decorative motifs used are very rich and though they are pleasing to the eyes, their excessive use was detrimental to the development of the bodily forms. As usual the Jaina and Śaivite iconographical forms receive attention from the sculptors.

#### South Indian—Chola sculpture :

Proceeding further south, the Cholas show great appreciation for sculpture (Figs. 164-168). Rājārāja the Great, (A.D. 985-1018) made himself paramount lord of the south. He was a great builder who built the magnificent temple at Tanjore. The temple sculpture received great attention and indicates the attitude of the Cholas towards Śaivism. However, the creative period of the Chola art may be seen in the later Chola sculptures of the twelfth and thirteenth centuries. We witness a stiffening of attitude and multiplication of iconographic forms here.

Nevertheless, the sculpture of the Chola period is characterized by a synthesis of strong modelling, vigorous movement and a beatitude with a rather profuse use of ornaments. They show the growth of iconography which in this period follows closely the *Silpa-Sāstras*.

It is remarkable that while carving a hard stone like granite, the sculptors showed their technical skill in handling the material. On the whole the Chola sculptures are of great interest to the history of Indian art as they preserve the ancient traditions with their own interpretations.



## DESCRIPTION OF PLATES





### 1 FRAGMENT OF A COPING STONE (*USHNĪSHA*)

Red sandstone  
Bharhut, Satna District, Madhya Pradesh  
2nd century B.C.  
36 x 30 cm.  
Acc. No. 579  
Presented by Smt. Madhuri Desai

A band of stepped pyramids (*vedikā*) alternating with lotuses; below stands a male figure, facing left, in between two trees, making an offering to a Nāga whose four heads are visible. He wears a turban, an upper garment and *dhotī*. The trees are treated conventionally.

Reference: S. N. Chakravarti, "Recently acquired Śuṅga sculptures from Bharhut", *Prince of Wales Museum Bulletin*, No. 6, 1957-59, pp. 71-73, Pl. 28 b.

### 2 FRAGMENT OF A COPING STONE (*USHNĪSHA*)

Red sandstone  
Bharhut, Satna District, Madhya Pradesh  
2nd century B.C.  
29 x 24.5 cm.  
Acc. No. 582  
Presented by Smt. Madhuri Desai

Meandering scroll with full blown lotuses; dented cone-shaped tendril to the left; the railing (*vedikā*) pattern below.

References: S. C. Kala, *Bharhut-Vedikā*, Allahabad, 1951, p. 23, fig. 25 a.  
S. N. Chakravarti, "Recently acquired Śuṅga sculptures from Bharhut", *Prince of Wales Museum Bulletin*, No. 6, 1957-59, pp. 71-73.

### 3 FLYING GANDHARVA

Trap rock  
Pitalkhora, Aurangabad District, Maharashtra State  
2nd century B.C.  
31.5 x 20 cm.  
Acc. No. 66.60  
On loan from the Archaeological Survey of India  
Recovered from the debris in the forecourt of Cave 4.

This fragmentary sculpture represents a flying Gandharva holding in his left hand a shield with a protective trefoil projection on the inner side. Curly

hair locks (*chūrṇakuntala*) falling on his shoulders; wears necklaces and circular earrings. The portion above the shield is damaged. The right hand and the lower half of the figure are broken. The attitude of the legs expresses flying movement.

- References: J. Fergusson and J. Burgess, *The Cave Temples of India*, London, 1880, pp. 242-46.  
 J. Burgess, *Report on the Buddhist Cave Temples and their Inscriptions*, Archaeological Survey, Western India, IV, London, 1883, pp. 11-12; 83-84.  
 M. G. Dikshit, "Fresh Light on the Pitalkhora Caves", *Journal of Bombay Historical Society*, VI, Nos. 1-2, 1941, pp. 112-21.  
*Indian Archaeology, 1957-58—A Review*, New Delhi, 1958, p. 65.  
 M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 84, Pl. LVIII B.

#### 4 GAJALAKSHMĪ

Trap rock  
 Pitalkhora, Aurangabad District, Maharashtra State  
 2nd century B.C.  
 60 x 101 cm.  
 Acc. No. 66.57.  
 On loan from the Archaeological Survey of India

Recovered in four pieces from the debris near the entrance of Cave 4.

The central figure of Lakshmī seated on an open lotus with the soles of her feet touching each other and holding in her hands the lotus buds issuing from the bottom of the lotus seat. Her wig-like hair with schematic curls parted in the middle, is tied in a bun on the top. On her either side is an elephant with its upraised trunk pouring water from a pitcher over her head. The elephants stand on lotuses with their feet drawn in. They carry carpets (*kutha*) over their backs; parts of both the elephants are missing.

- References: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, pp. 75 and 80, Pl. LV A.  
 V. S. Agrawala, *Indian Art*, Varanasi, 1965, p. 196, fig. 119.  
 Vidya Dehejia, *Early Buddhist Rock Temples*, New York, 1972, p. 119, Pl. 24.

#### 5 DVĀRAPĀLA YAKSHA

Trap rock  
 Pitalkhora, Aurangabad District, Maharashtra State  
 2nd century B.C.  
 123 x 66 cm.  
 Acc. No. 66.58  
 On loan from the Archaeological Survey of India

Originally placed on the left side of Cave 3.

This sculpture was obtained in two parts. The head and the torso formed a part of the door jamb. The face is lighted with a gentle smile,



the lips are slightly parted and the cheeks are bulging. The eyes with prominent irises are wide open and other features of the body are boldly cut. He wears an elaborate turban which covers the ears and has a circular crest-knot with an oblong protrusion in the centre. The elephant-like ears emphasize his Yaksha-like supernatural character. He wears a spiral earring (*vapra kuṇḍala*) in his left ear. The broad necklet has a rosette shaped plaque tied at the back with a thick cord. From over the left shoulder run down the schematic folds of the *uttarīya* and a broad sash crosses his right shoulder and passes across the chest. To this sash is attached the scabbard of a sword which is pressed close to the left arm. On the left arm appears *fleur de lis* armlet. He wears heavy bracelets and rings. The right arm, bent at the elbow, apparently held a heavy spear which is now missing. The pleated *dhotī* is secured at the waist with a *kamarband* made of rolled material with one end hanging loose. The necklace is slightly damaged; the right hand holding the spear is broken; the thumb and the middle finger of the left hand are damaged and the portion below the knee is missing.

- References: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 82, Pl. LVII A.  
 Vidya Dehejia, *Early Buddhist Rock Temples*, New York, 1972, p. 119, Pl. 20.  
 J. L. Davidson, "Begram Ivories and Early Indian Sculpture—A Reconsideration of Dates", *Aspects of Indian Art*, ed. by Pratapaditya Pal, Leiden, 1972, pp. 1-14.

## 6 YAKSHA AND A FEMALE CHAURĪ-BEARER

Trap rock

Pitalkhora, Aurangabad District, Maharashtra State

2nd century B.C.

53 x 42 cm.

Acc. No. 66.59

On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

This is a fragment of a sculptured pilaster. The chuckling dwarf Yaksha (*kīchaka*) is supporting on his upraised hands the base of a platform apparently encircled with *vedikā* or railing. Over it is a short octagonal shaft surmounted by the moulded base of an object the upper part of which is missing.

To the left of the Yaksha stands the *chaurī*-bearer. The elaborate head-dress tilted to the left is tied into a conch-shaped knot with the side knot of the same shape and form. She wears earrings with pendants, a necklet (*grāiveyaka*) and a necklace. The right hand flexed at the elbow holds the *chaurī*, the other hand rests on the thigh. The lower garment is secured to the waist with a six-stranded zone (*mekhalā*).

- Reference: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 83, Pl. LVII C.



# 7 MITHUNA

Trap rock  
Pitalkhora, Aurangabad District, Maharashtra State  
2nd century B.C.  
71.5 x 26.5 cm.  
Acc. No. 66.64  
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

The upper part of the pilaster is occupied by a kneeling elephant with its head broken, facing to the right. The peculiar hairstyle and the dresses of the couple draw our attention. The woman's hair is curly wig-like tied with a broad ribbon. She wears diamond-shaped earrings, *chhannavīra*-like ornament and six-stranded zone. Her skirt-like lower garment hanging upto the ankle is crenellated. She holds the cornucopia in the right hand. Her left hand is around her mate. He wears a long garment which goes in folds over his left shoulder and hangs well below the knees. His headdress is flat at the top. According to Deshpande, "The character of the drapery is definitely un-Indian and has a vague classical affinity. One wonders whether one sees in the sculpture an attempt to depict a Yavana couple who perhaps made donations to the caves. It may be recalled in this connection that a number of inscriptions in the Western Indian caves record donations from the Yavanas".

References: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 85, Pl. LX B.

For cornucopia see: Moti Chandra, "*Nidhiśringa* (cornucopia)—a study in symbolism", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 1-33.

# 8 MITHUNA

Trap rock  
Pitalkhora, Aurangabad District, Maharashtra State  
2nd century B.C.  
93 x 26.5 cm.  
Acc. No. 66.68  
On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

The panel is divided into three compartments. In the top panel are depicted addorsed lions; in the central one stands the *mithuna*; the woman wears an elaborate veil, pleated *sārī* secured to the waist with a five-stranded zone, necklaces, earrings, bracelets and anklets. Her hair is arranged in schematic curls. Her male partner wears a turban, a pleated *dhotī* secured to the waist with a *kamarband*, one end of which tied in a knot is hanging loose, a necklet and a three stringed *yajñopavīta*. The left hand of the woman touches the male while the right hand of the male is raised up. The damaged bottom compartment has two addorsed couchant bulls facing in opposite directions.

Reference: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 86, Pl. LXII C.



**9 MITHUNA**

Trap rock  
 Pitalkhora, Aurangabad District, Maharashtra State  
 2nd century B.C.  
 52 x 28 cm.  
 Acc. No. 66.67  
 On loan from the Archaeological Survey of India

This rather defaced sculpture depicts a *mithuna* in a dancing attitude with their legs slightly flexed. The man has his left hand on the shoulder of his partner who in turn encircles his waist with her right hand. The outstanding points in his costume are the *chhannavīra*-like bands worn across the chest and a broad belt. The female partner wears a thick necklace and a broad zone to secure her *sārī*.

Reference: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 86, Pl. LXII A.

**10 MALE FIGURE**

Trap rock  
 Pitalkhora, Aurangabad District, Maharashtra State  
 2nd century B.C.  
 64.5 x 21 cm.  
 Acc. No. 66.65  
 On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

The sculpture is part of a fragmentary pilaster divided into two panels. The upper panel is occupied by a composite couchant animal with the face of a lion, the horn of a ram and the body and hooves of a bull. In the remaining part of the lower panel is shown a male figure wearing a turban, *dhotī*, and ornaments. On the right, the raised right hand of the missing female figure has survived.

Reference: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 85, Pl. LX C.

**11 STAG IN RELIEF**

Trap rock  
 Pitalkhora, Aurangabad District, Maharashtra State  
 2nd century B.C.  
 21 x 32 cm.  
 Acc. No. 66.69  
 On loan from the Archaeological Survey of India

From the debris in the forecourt of Cave 4.

Probably detached from a frieze it represents a stag with long wavy horns, bending forward in the act of grazing. The tense modelling of the body indicates agility. The body is slightly pitted. The extreme right corner has been damaged.

Reference: M. N. Deshpande, "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, p. 87, Pl. LXIV B.

**12 YAKSHA BLOWING A RHIZOME**

Limestone  
Amaravati, Guntur District, Andhra Pradesh  
2nd century A.D.  
43 x 50 cm.  
Acc. No. 415

Architectural fragment showing a garland issuing from a Yaksha's mouth. To the right is seen a male figure watering a tree.

**13 FRIEZE**

Limestone  
Amaravati, Guntur District, Andhra Pradesh  
2nd century A.D.  
80 x 64 cm.  
Acc. No. 68

A fragmentary frieze showing a running lion followed by an elephant in the lower panel. The upper panel has *triratna* symbols on pedestals.

**14 GARLAND BEARER (*MĀLYAVĀNA*)**

Limestone  
Amaravati, Guntur District, Andhra Pradesh  
2nd century A.D.  
56 x 62 cm.  
Acc. No. 67

A fragmentary frieze with a male figure to the left stepping forward with the left hand akimbo carrying a heavy garland. Another male figure, seated with folded hands, is facing a Bodhi tree.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. IX.

**15 WORSHIP OF *DHARMACHAKRA***

Limestone  
Amaravati, Guntur District, Andhra Pradesh  
2nd century A.D.  
89 x 122 cm.  
Acc. No. 66

In the centre of the upper panel is the *dharmachakra* resting on a short pillar fixed to a pedestal. Two seated devotees on either side of the pedestal. Above is a flying Gandharva on either side. In the damaged lower panel is a Bodhi tree with flying Gandharvas and devotees.

**16 FRAGMENTARY SLAB**

Limestone  
Amaravati, Guntur District, Andhra Pradesh



2nd century A.D.

82 x 44 cm.

Acc. No. AT 33

A fragmentary slab showing a flying Gandharva at the top, a standing male *chauri*-bearer with his left hand on his waist and a kneeling figure with folded hands below. To the left is a pilaster decorated with a rosette.

#### 17 FRAGMENTARY SLAB

Limestone

Amaravati, Guntur District, Andhra Pradesh

2nd century A.D.

83 x 59 cm.

Acc. No. AT 34

A fragmentary slab showing a *stūpa* with a flying Gandharva on the left. A running lion seen in the upper panel.

#### 18 DĪPAṆKARA JĀTAKA

Grey schist

Gandhāra (West Pakistan)

2nd century A.D.

20 x 31 cm.

Acc. No. 2

Fragmentary slab showing the Brahman Sumati falling prostrate at the feet of Dīpaṅkara Buddha, his hair spreading over the mud. Behind him are standing Bhadrā holding lotus flowers and Sumati (Sumedha) with a water flask in his left hand. The upper portions of Dīpaṅkara and his attendant to his left are missing.

- References: J. Burgess, *Buddhist Art in India*, London, 1901, pp. 142-143.  
 A. Foucher, *L'Art gréco-bouddhique du Gandhāra*, I, Paris, 1905, p. 275, fig. 139.  
 H. Hargreaves, *The Buddha Story in Stone*, Calcutta, 1914, pp. 4-6, fig. II.  
 Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pp. 50-51, fig. 7.

#### 19 MĀYĀ'S DREAM

Grey schist

Gandhāra (West Pakistan)

2nd century A.D.

25.5 x 14 cm.

Acc. No. 3

Māyā sleeping on a cot resting her head on her left hand placed on a pillow and dreaming that a white elephant is entering her womb. Two attendants are seen in the background. A guard is standing at the door holding a tall spear in his right hand. To his right is a pilaster within a frame. Four

damaged human figures are seen to the proper right side. A balustrade in chequered pattern above.

## 20 MĀYĀDEVĪ'S DEPARTURE TO HER FATHER'S PLACE

Grey schist  
Gandhāra (West Pakistan)  
2nd-3rd century A.D.  
32.5 x 21.5 cm.  
Acc. No. 4

The sculpture is divided into three tiers. In the upper tier under the central arch is the Buddha seated cross-legged in *dhyānamudrā*. Under the two flanking arches stand worshippers with folded hands. Between the arches are panels, each one enclosing a column. In the middle tier is a diaper of solid triangles. In the lower panel Māyādevī is being carried in a palanquin by two attendants led by a horseman and a soldier. At the extreme left is depicted a column within a niche.

## 21 BIRTH OF THE BUDDHA

Grey schist  
Gandhāra (West Pakistan)  
2nd-3rd century A.D.  
15 x 14.5 cm.  
Acc. No. 5.

Māyādevī stands cross-legged holding the branch of a *śāla* tree in the Lumbini garden. Her sister Mahāprajāpati stands on her left to support her. The haloed child is being received with outstretched arms by Indra, who stands on Māyā's right side. In another scene the child Siddhārtha is seen standing on the ground between Māyā and Indra. The head and feet of Mahāprajāpati are missing.

References : A. Foucher, *L'Art gréco-bouddhique du Gandhāra*, I, Paris, 1905, p. 306, fig. 154.  
H. Hargreaves, *The Buddha Story in Stone*, Calcutta, 1914, pp. 8-9, fig. V.  
Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pp. 52, figs. 13 and 14.

## 22 BATHING OF THE INFANT BUDDHA

Grey schist  
Gandhāra (West Pakistan)  
2nd-3rd century A.D.  
9.5 x 8.5 cm.  
Acc. No. 6

The infant Buddha is standing on a three-legged stool. Indra and Brahmā are pouring water from *lotās* over his head. The head of Buddha and the faces of other figures are damaged.



#### DESCRIPTION OF PLATES

- References: J. Burgess, *Buddhist Art in India*, London, 1901, p. 140, fig. 92, (the lower part).  
A. Foucher *L'Art gréco-bouddhique du Gandhāra*, I, Paris, 1905, pp. 308-10, fig. 156.  
Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, p. 53, fig. 16.

#### 23 THE PALACE SCENE

Grey schist  
Gandhāra (West Pakistan)  
2nd-3rd century A.D.  
27.7 x 16 cm.  
Acc. No. 7

In the central arch is shown the princess Yaśodharā asleep on a cushioned cot with her hand under her cheek. Beside her is seated Siddhārtha. A female attendant is seen seated on the floor. A female guard with a long spear in her right hand stands under the arch on either side. Heads of two more attendants are seen above in the background.

- References: J. Burgess, *Buddhist Art in India*, London, 1901, pp. 129-31, fig. 81.  
A. Foucher *L'Art gréco-bouddhique du Gandhāra*, I, Paris, 1905, pp. 349-354.  
H. Hargreaves, *The Buddha Story in Stone*, Calcutta, 1914, p. 16, fig. XII.  
Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pp. 58-59, fig. 39 B.

#### 24 THE GREAT DEPARTURE

Grey schist  
Gandhāra (West Pakistan)  
2nd-3rd century A.D.  
37 x 28 cm.  
Acc. No. 9

Siddhārtha riding on Kāṇthaka, rendered frontally, is passing through the city gate. Below is a Yaksha supporting Kāṇthaka. To his right Chhandaka stands with the bow in his left hand. Other citizens with folded hands watch the Great Departure. The face of Siddhārtha is damaged.

#### 25 SPREADING GRASS UNDER BODHI TREE

Grey schist  
Gandhāra (West Pakistan)  
2nd-3rd century A.D.  
26.5 x 30 cm.  
Acc. No. 10

Gautama spreading grass, obtained from Svastika, on a platform under the Bodhi tree. A male figure sits by the side of the tree with folded hands. Nearby stands another male figure on the left side.

## 26 THE ATTAINMENT OF BODHI-HOOD

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
24 x 19 cm.  
Acc. No. 11

The Buddha, nimbate, the face broken, his right hand in *abhayamudrā* and the left holding one end of the *saṃghātī* is seated in *padmāsana* on a low seat. Facing him is a platform on which is standing the goddess Earth witnessing Buddha's Enlightenment, and the *pīpal* tree under which it took place. On the extreme left there appears a group of three women who are either daughters of Māra come to tempt Buddha or Sujāta and her maids come to offer rice pudding to him in the belief that he represented the spirit of the tree.

Reference: *ASIAR.*, 1921-22, Pl. XXV (b), pp. 57-58.

## 27 THE FIRST SERMON AND TURNING OF THE WHEEL OF THE LAW

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
30.3 x 25.5 cm.  
Acc. No. 14

The Buddha in the Deer Park at Sarnath, delivering his first sermon. He is seated cross-legged (*padmāsana*) and with his right hand turning the *dharmachakra* resting on *triratna* symbol flanked on either side by a deer. He is surrounded by five monks with shaven heads. In the background Vajrapāṇi and other attendants, including probably princes, are seen.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. V a.

## 28 THE BUDDHA

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
30 x 20 cm.  
Acc. No. 28

The Buddha, nimbate, is seated in *padmāsana* on a raised platform under a tree; his right hand in *abhayamudrā*; *ushṇīṣa* and curled hair; folded drapery. Four laymen, two on each side, attending him. Corinthian pilaster to the left, behind which stands an attendant.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. VI.

## 29 THE OFFERING OF THE BOWL

Schist stone  
Gandhāra (West Pakistan)  
3rd century A.D.



DESCRIPTION OF PLATES

37 x 24 cm.

Acc. No. 12

A false gable divided into three compartments. The upper panel is damaged. In the middle panel the Buddha is seated in the centre flanked by two worshippers on either side. In the lower panel the Buddha is seated in *padmāsana* holding an alms bowl in his left hand and the right hand in *abhayamudrā*. Two Lokapālas stand on either side, each holding a bowl in his hand.

**30 THE BUDDHA WITH MONKS AND LAYMEN**

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

19 x 28.5 cm.

Acc. No. 29

Fragmentary panel with standing Buddha wearing folded drapery; his head damaged. On his right stand three monks with shaven heads. On his left stands a male figure with a bowl in his hand making offerings to the Buddha. Behind him are two laymen with folded hands. In the centre appears a declivity probably indicating the river Ganges.

**31 THE BUDDHA WITH VAJRAPĀṆI**

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

28 x 33.2 cm.

Acc. No. 30

To the left stands the haloed Buddha wearing folded drapery. To his left stands Vajrapāṇi holding *vajra* in his right hand. On his left are two male figures with folded hands. Above him in the background are three more human figures. On the extreme right within a sunken panel stands a Yakshī on a pot holding the branch of a tree with the left hand and her right hand resting on her waist.

**32 TRIUMPHANT ENTRY OF THE BUDDHA IN THE CITY OF RĀJAGRĪHA**

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

30 x 28.5 cm.

Acc. No. 31

The gate represented by a wide arch and the figure of the Buddha are lost but his presence is indicated by the outline of his right side and the presence of Vajrapāṇi who always accompanied him. Outside the city gate is shown a leafy hut.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. VII.

### 33 THE BUDDHA VISITING THE ASCETIC KAŚYAPA

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
27.5 x 19 cm.  
Acc. No. 15

The Buddha, nimbate, in conventional dress accompanied by his attendant is standing at the entrance to the hut, within which the ascetic Kaśyapa is seated on a rolled up mat. The head of Buddha's attendant is damaged. The bearded ascetic holding a staff in his left hand is seated in front of the fire altar; another bearded ascetic is seen standing behind the hut.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. IV b.

### 34 SUBDUING THE ELEPHANT NĀLĀGIRI

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
14 x 18.5 cm.  
Acc. No. 16

Fragmentary slab showing the Buddha subduing the infuriated elephant Nālāgiri let loose by his cousin Devadatta. With his right hand the Buddha is touching the temple of the elephant. The head, left hand and foot of the Buddha are missing; the hind portion of the elephant is damaged.

### 35 THE SUBMISSION OF NĀGA KING APALĀLA

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
20 x 18 cm.  
Acc. No. 17  
Relief from Rodh Monastery near Sanghao.

To the left, in the foreground, appear the Nāgarāja and his wife, emerging from the waters of the tank. Above them, among the rocks, appear a dwarf-like Yaksha, smiting the mountain with the *vajra*. On the right is the standing Buddha in a protective pose, and behind him stands Vajrapāṇi clad in a monk's robe. Above him, in the background, appears another monk. The face of Buddha is damaged.

References: A. Foucher, *L'Art gréco-bouddhique du Gandhāra*, I, Paris, 1905, pp. 544-53, fig. 274.

J. Marshall, *The Buddhist Art of Gandhāra*, London, 1960, Pl. 45, fig. 69, pp. 51-52.

### 36 THE NĀGA ELĀPATRA'S VISIT

Grey schist  
Gandhāra (West Pakistan)



3rd century A.D.  
21.5 x 32 cm.  
Acc. No. 22

In the centre the Buddha is seated in *padmāsana* on a platform with right hand in *abhaya mudrā*; the head is broken. The Nāga Elāpatra who has come to visit the Buddha in connection with his final deliverance is seen on the pedestal. Three male figures stand on his left and one on his right. A Nāga is seen above the head of the figure on the left. The border decorated with solid and recessed triangles.

### 37 UNIDENTIFIED SCENE

Grey Schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
33.5 x 37 cm.  
Acc. No. 25

The scene is divided into two panels. The top panel is in the shape of a balcony overlaid with a decorated carpet. There stand men and women looking below. In the bottom panel may be seen the Bodhisattva Maitreya with attendants.

### INCIDENTS FROM THE MIRACLE OF ŚRĀVASTĪ

The miracle is known as "Yamakapāṭihārīya", the miracle of the double appearance. It is said that the Buddha laid down a rule forbidding the exercise of supernatural powers by monks, following on the miracle performed by the Piṇḍola Bhāradvāja. When challenged, they affirmed that except the Buddha none was entitled to perform a miracle. The Buddha relaxed the rule of non-performance of miracle for himself. He proceeded to Śrāvastī and informed its ruler Prasenajit that he would perform the miracle at the foot of the Gaṇḍamba tree, on the full-moon day. The Brāhman monks, to stop the Buddha from performing the miracle, uprooted all the mango trees around the city. But unmindful of their action the Buddha on the appointed day took a mango seed from the king's garden offered by Gaṇḍa and by his miraculous power made it grow into a mighty tree. Thereafter, the Buddha created a jewelled walk in the air by the side of the tree. Standing there he proceeded to perform the Twin-Miracles, so called because it consisted of the phenomenon of opposite character in pairs, e.g. producing flames from the upper part of the body and a stream of water from the lower, and then alternatively. Flames of fire and streams of water also proceed alternatively from the right side of his body and from the left. The miracle lasted for a long time and he walked on the terrace and preached to the people. On the conclusion of the miracle, the Buddha, following the example of his predecessors, made his way in three strides, to Tāvātimsa heaven there to preach the *Abhidhamma Piṭaka* to his mother, now born as a *devaputta*.

### 38 THE CREATION OF THE JEWELLED TERRACE

Grey schist  
Gandhāra (West Pakistan)

3rd century A.D.

47 x 35 cm.

Acc. No. 35

In the upper panel the Buddha surrounded by laymen and monks stands on the jewelled terrace. In the lower panel the Buddha standing on the jewelled terrace is preaching to the people.

### 39 THE GREAT MIRACLE OF ŚRĀVASTĪ

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

27 x 20 cm.

Acc. No. 20

The haloed Buddha is seated in *padmāsana* with hands in *dhyānamudrā* on a pedestal resting on a lotus flower. The head is damaged. On the right have emerged four miniature Buddhas. Near his throne is seated a monk. Parts of two women are seen in the balcony at the top.

### 40 INCIDENT FROM THE MIRACLE OF ŚRĀVASTĪ

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

29 x 28 cm.

Acc. No. 19

In the top panel is the Buddha, nimbate, seated in *padmāsana* on a throne surrounded by his manifested forms. On the left at the top Piṇḍola Bhāradvāja is kneeling down struck with wonder at the miracle; lower down stands Indra or Viśvakarmā in the dress of a prince; in the lower panel below the arch is seen a portion of the Buddha and his worshipper.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. IV a.

### 41 UNIDENTIFIED SCENE

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

25.5 x 27 cm.

Acc. No. 268

Fragmentary sculpture with three male figures; two of them are seated on the ground with legs stretched out and resting on left hands and their right hands raised above, the third figure is seated with hands resting on his knees. All wear turbans and necklaces. In the background is a rich curtain covering the mattress. On the couch may be seen palm impressions.

### 42 MAHĀPARINIRVĀṆA OF THE BUDDHA

Grey schist

Gandhāra (West Pakistan)



#### DESCRIPTION OF PLATES

3rd century A.D.

56 x 38 cm.

Acc. No. 23

The scene is laid between two Indo-Corinthian pilasters flanked by a *śāla* tree, indicating the *śālavana* of Kuśinārā. The dead body of the Buddha is lying on a bed, his head resting on a cushion; folded drapery; head damaged. At his feet stand the monks Mahākaśyapa and Vajradhara. In the background appear six Malla mourners. The monk seated in front of the bed with turned back is probably Subhadra. On his right a water bowl is seen hanging from crossed poles.

#### 43 DIVISION AND TRANSPORT OF CORPOREAL RELICS

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

51 x 24 cm.

Acc. No. 24

Slightly convex panel divided into three panels. In the upper tier are arches with, the Buddha and his worshippers. Each arch is separated by framed Corinthian pilaster. The middle tier is decorated with chequer design. In the lower tier to the left within a niche is a *stūpa* with two worshippers on either side. To the right are two horse riders carrying the relics of the Buddha. These two scenes are separated by framed Corinthian pilasters.

Reference: Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, p. 97, fig. 149.

#### 44 SHAVEN HEADED MONKS

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

38 x 23.3 cm.

Acc. No. 27

Fragmentary panel showing four out of five monks with shaven heads. To the right is a pot-bellied monk seated on a cushioned platform pointing with two right hand fingers. To his right stands a nude monk with a bowl in his left hand. The other two monks are standing behind, one of whose head is damaged. A pilaster on the left.

#### 45 THE SEATED BUDDHA

Grey schist

Gandhāra (West Pakistan)

3rd-4th century A.D.

66.5 x 37 cm.

Acc. No. 63.18

Gift of Lady Cowasji Jehangir

The Buddha, nimbate, seated in *padmāsana* on a throne furnished with cushion. The curled hair and the *ushnīsha*; flat deeply cut folds of the drapery

with a part of the *saṃghātī* falling in folds on the throne. The attitude of the broken hands show that the right hand was in *abhaya mudrā* and the left rested on the lap. Two kneeling monks on the pedestal with folded ends of the lower garment forming a patterned background.

#### 46 THE BUDDHA IN MEDITATION

Grey schist  
Gandhāra (West Pakistan)  
3rd-4th century A.D.  
51 x 33 cm.  
Acc. No. 51

The Buddha seated on a throne with hands in *dhyānamudrā*. The folds of the drapery are cut shallow; the folds of the lower garment fall in parabolic curves. The hair is represented in ripply curls with bun-shaped *ushnīsha*. The face is marked with beatitude.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. III a.

#### 47 THE GODDESS NANĀ AND HER CONSORT

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
24 x 18 cm.  
Acc. No. 32

The goddess and her consort are standing on *padmapīṭha* within a framed rectangular frame partly broken. The left hand of the goddess rests on the cornucopia. The consort, dressed in a thick quilted garment and full boots, holds the bow.

Reference: M. A. Stein, "Excavations at Sahri-Bahlōl", *ASIAR.*, 1911-12, Calcutta, 1915, Pl. XXXVIII, fig. 5.

#### 48 THE BODHISATTVA MAITREYA

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
58 x 25 cm.  
Acc. No. 105

The standing haloed Bodhisattva Maitreya holds a flask in his left hand. The hair tied in two loops above the head; eyes half-closed; wears a *dhotī*, *uttarīya*, necklaces, an amulet-chain, bracelets and earrings. The right hand and legs broken.

#### 49 BODHISATTVA

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
64 x 24.5 cm.  
Acc. No. 54



The haloed standing Bodhisattva wears a folded *dhotī*; low ornamented turban; locks of curly hair falling on the shoulders; wears a necklace with animal shaped terminals, an amulet-chain and a torque. The feet are missing.

# **50 BODHISATTVA**

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
90 x 50 cm.  
Acc. No. 53

The standing Bodhisattva clad in folded drapery. Hair tied in two loops on the head is damaged. Wears moustaches, necklaces, amulet-chain, armlets and earrings. Hands and feet broken, nose damaged.

# **51 BODHISATTVA**

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
32 x 14 cm.  
Acc. No. 63.11  
Gift of Lady Cowasji Jehangir

The haloed Bodhisattva seated in European fashion on a *chauki* or throne with legs crossed and his feet resting on a low pedestal; wavy hair tied with a string of pearls; conventional drapery; palm of the left hand missing; hands in preaching pose. Note the rich ornaments.

Reference: Karl Khandalavala and Moti Chandra, *Miniatures and Sculptures from the collection of the late Sir Cowasji Jehangir*, Bombay, 1965, p. 30, fig. 99.

# **52 HEAD OF BODHISATTVA**

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
Ht. 22 cm.  
Acc. No. 63.14  
Gift of Lady Cowasji Jehangir

Head of Bodhisattva with curly hair tied in a bun on top of the head and decorated with pearl strings; half closed eyes and *ūrṇā* between the eyebrows; moustaches; nose slightly damaged.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. VIII.

# **53 THE BODHISATTVA MAITREYA**

Grey schist  
Gandhāra (West Pakistan)  
3rd century A.D.  
58 x 53 cm.

Acc. No. 63.16

Gift of Lady Cowasji Jehangir

Maitreya, nimbate, seated in *padmāsana*; the broken right hand in *abhaya-mudrā* and the left holding a small jar; curly hair tied into a bow-shaped knot; conventional drapery and ornaments; moustaches; right side of the face and a portion of the halo damaged. The earring is shaped like a crouching lion; elaborate necklace.

Reference: Karl Khandalavala and Moti Chandra, *Miniatures and Sculptures from the collection of the late Sir Cowasji Jehangir*, Bombay, 1965, p. 30, fig. 97.

#### 54 HEAD OF BODHISATTVA

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

Ht. 16.5 cm.

Acc. No. 63.13

Gift of Lady Cowasji Jehangir

The haloed head of Bodhisattva, perhaps Vajrapāṇi, the halo decorated with a series of key pattern; curly hair with top-knot; somewhat flat modelling of the face; moustached; *ūrṇā* between the eye-brows.

Reference: Karl Khandalavala and Moti Chandra, *Miniatures and Sculptures from the collection of the late Sir Cowasji Jehangir*, Bombay, 1965, fig. 96.

#### 55 HĀRITĪ

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

25.5 x 10 cm.

Acc. No. 52

Standing image of Hāritī dressed in a diaphanous *sārī*. A headless body seen on her right shoulder; hands damaged; a leafy creeper at the back, perhaps indicating her identification with a tree spirit.

References: A. Foucher, *L'Art gréco-bouddhique du Gandhāra*, II, Paris, 1918, p. 125, fig. 375.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. VI. C.

Pramod Chandra (ed.), *The Art Heritage of India*, Bombay, 1964, Pl. 15 A.

#### 56 ATLAS

Grey schist

Gandhāra (West Pakistan)

3rd century A.D.

19.5 x 16.5 cm.

Acc. No. 58



#### DESCRIPTION OF PLATES

Seated winged Atlas. The left leg is vertical and the right leg is gathered in; wavy hair; wide open eyes; legs and left hand damaged.

#### 57 FOOTPRINT OF THE BUDDHA

Grey schist  
From Takht-i-Bāhi, Gandhāra (West Pakistan)  
3rd century A.D.  
74 x 34 cm.  
Acc. No. 26

The left footprint of Buddha with *swastikas* on the finger tips. The sole is decorated with the *tri-ratna* symbol surmounted with *dharmachakra*.

#### 58 HUMAN HEAD

Red sandstone  
Mathura, Uttar Pradesh  
2nd century A.D.  
Ht. 21 cm.  
Acc. No. 65.4

Oval face; the nose broken; slightly smiling face. The turban is surmounted with a rosette plaque.

#### 59 CROSS-BAR (SŪCHĪ)

Red sandstone  
Kaṅkāli Tilā, Mathura District, Uttar Pradesh  
2nd century A.D.  
34.5 x 21 cm.  
Acc. No. 523

Fragmentary cross-bar (*sūchī*) of a *stūpa* railing decorated with a fish-tailed *makara* in the roundel. Its snout is curled up.

#### 60 AN UPRIGHT PILLAR (STHAMBĀ)

Red sandstone  
Mathura, Uttar Pradesh  
2nd century A.D.  
57 x 21.5 cm.  
Acc. No. 450

A fragmentary upright pillar (*sthambā*) depicting a Jain monk holding a garland in his right hand and the hem of his robe in the left hand; the feet missing. A flowering tree in the background and tenon at the top. On the reverse, in the upper panel, is a seven-hooded coiled Nāga encircled by the *vedikā*. In the lower sunken panel is a standing male figure below the arch holding a lotus in either hand. A pilaster on either side.

#### 61 PEDESTAL OF A BUDDHA STATUE

Red sandstone  
Mathura, Uttar Pradesh  
2nd century A.D.

74.5 x 33.5 cm.

Acc. No. 2

The pedestal of a large statue of the standing Buddha. Only the feet of Buddha have survived. In between the legs stands a female figure whose head is damaged.

The four line Brāhmī inscription reads as follows:

*Text*

1. [Mahārāja] sya Hūveṣkasya devaputrasya sa40 5 va 3 di 10 5 etasyā purvayā upāsikāye
2. Khvasicāye bhagavato Śakyamune apratimasya pratimā pratisthāpitā Ālikāyāṃ Roṣikavihāre
3. ātmanasya ārogyadakhīṇa mātāpitina bhaṭārikāye Ś[am]aṇikamātare Śamaṇikāye Jīvakasya Jivakamatu
4. sarvasatvānaṃ ca hitas[u]khārtha—

*Translation*

In the year 45 of *Mahārāja* Hūveṣka *devaputra*, in the 3rd (month) of the rainy season, on the 15th day, on this date, an image of the holy incomparable Śakyamuni (*Śākyamuni*) was set up at Ālikā in the Roṣika-vihāra by the female lay-worshipper Khvasicā for the gift of health to herself (and) for the welfare and happiness of her parents, of her mistress, of the mother of Śamaṇikā (*Śramaṇikā*), of Śamaṇikā (*Śramaṇikā*), of Jīvaka, of the mother of Jīvaka, and of all sentient beings.

References: D. R. Bhandarkar, "A Kushana stone inscription and the question about the origin of the Śaka era", *JBBRAS.*, XX, 1902, pp. 269-302.

S. N. Chakravarti, "Some Kushana Sculptures from Mathura", *Prince of Wales Museum Bulletin*, No. 1, 1950-51, pp. 22-26.

H. Lüders, *Mathura Inscriptions*, ed. by Klaus L. Janert, Göttingen, 1961, pp. 205-206.

## 62 PAÑCHIKA AND HĀRITĪ

Red sandstone

Mathura, Uttar Pradesh

2nd century A.D.

28.5 x 33.5 cm.

Acc. No. 333

Seated Pañchika and Hāritī on a pedestal decorated with lozenge motif. Pot-bellied Pañchika holds a money-bag in his left hand. Hāritī is seated to the left of Pañchika. The sculpture is slightly worn out.

## 63 JINA HEAD

Mottled sandstone

Mathura, Uttar Pradesh



DESCRIPTION OF PLATES

2nd century A.D.

Ht. 21 cm.

Acc. No. 93

Jina head; hair done in curls; eyes open; nose damaged; elongated ears; full lips.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. II.

**64 JINA HEAD**

Mottled sandstone

Mathura, Uttar Pradesh

2nd century A.D.

Ht. 24 cm.

Acc. No. 99

Hair done in curls; eyes with prominent eye-lids; elongated ears; eye-brows incised; nose damaged.

**65 JINA HEAD**

Mottled sandstone

Mathura, Uttar Pradesh

2nd century A.D.

Ht. 20 cm.

Acc. No. 100

Jina head; elongated ears; hair arranged in incised curved lines in tiers; eyes wide open with prominent eye-lids.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. V.

**66 MONK'S HEAD**

Sandstone

Mathura, Uttar Pradesh

2nd century A.D.

Ht. 26 cm.

Acc. No. 101

The monk's shaven head; full lips; elongated ears; nose damaged; open eyes; arched eye-brows.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. II.

**67 THE HEAD OF BUDDHA**

Mottled sandstone

Mathura, Uttar Pradesh

5th century A.D.

Ht. 15 cm.

Acc. No. 91

The head of Buddha; hair done in small curls; *ushṇīṣha* on the head; elongated eyes; nose damaged.

# **68 JINA PEDESTAL**

Red sandstone  
Mathura, Uttar Pradesh  
5th century A.D.  
99.3 x 46.2 cm.  
Acc. No. S 25

The fragmentary pedestal of the image of Jina Neminātha or Arishtaṇemī seated in *padmāsana* on a lotus. Only a portion of legs has survived. On the pedestal in the centre is the *dharmachakra* flanked by seated Yaksha Sarvāhaṇa or Gomeda holding a citron and a mongoose on the right and Yakshī Ambikā with a lotus and two children on the left. A couchant lion at either end.

Reference: B. C. Bhattacharya, *The Jaina Iconography*, Lahore, 1939, pp. 80-81, 115, 142-143.

# **69 JINA HEAD**

Red sandstone  
Mathura, Uttar Pradesh  
5th century A.D.  
Ht. 26 cm.  
Acc. No. 102

Jina head; hair arranged in curls; eyes half-closed; arched eye-brows; full lips; the nose, chin and eyes damaged.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. V.

# **70 LION-HEAD**

Mottled sandstone  
Mathura, Uttar Pradesh  
5th century A.D.  
Ht. 16 cm.  
Acc. No. 69.2

The lion-head with open mouth; teeth visible; eyes open; short ears. The mane on head and neck is arranged in short curls. On the forehead is a trefoil mark.

# **71 ELEPHANT RIDER**

Volcanic stone  
From the *stūpa* at the cemetery site at Kanheri, Maharashtra State  
c. 494-95 A.D.  
20 x 25 cm.  
Acc. No. 459



The elephant ridden by a couple is proceeding to the right, its trunk resting on a triangular object whose exact nature is undeterminable. A drummer is preceding the elephant.

Reference: E. W. West, "Descriptions of some of the Kanheri Topes", *JBBRAS.*, O.S., Vol. VI, January 1862, pp. 116-120.

## 72 MAHĀ-SUTASOMA JĀTAKA

Volcanic Stone

From the *stūpa* at the cemetery site at Kanheri, Maharashtra State  
c. 494-95 A.D.

66 x 35.5 x 16.6 cm. and 63 x 35.5 x 19 cm.

Acc. Nos. 64 and 65

The sculpture is in two pieces. In the centre the upper part of the scene shows a female figure holding the hands and a male figure holding the legs of a third person and carrying him, who was apparently killed by Brahmadatta in order to get some flesh. The lower part of the same scene shows the seated Brahmadatta wearing an elaborate head-dress in the shape of a sun-flower, holding two pieces of flesh in his right hand. His left hand is raised to indicate that he does not want any more flesh. The cook stands holding a dagger in his right hand and some flesh in his left hand facing him. On the right stands a caparisoned horse.

At the left end Brahmadatta is seated in *lalitāsana* on a raised platform under a banyan tree holding a dagger in his right hand and his left hand is resting on his lap. His cook who wears a wig-like head-dress is kneeling on his master's left with folded hands.

On the right end of the second slab is an incomplete panel showing two human figures kneeling and behind them stands another figure with folded hands. A tree is depicted in the background.

References: E. W. West, "Descriptions of some of the Kanheri Topes", *JBBRAS.*, O.S., Vol. VI, January 1862, pp. 116-120.

B. V. Shetti, "Identification of Kanheri sculpture in the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 11, 1971, pp. 54-57, figs. 50-52.

## 73 ŚIVA GAṆA

Red sandstone

Khoh, Satna District, Madhya Pradesh

5th century A.D.

69 x 48 cm.

Acc. No. 61.1

Gift of Smt. Pupul Jaykar

The dwarfish figure of a Śiva *gaṇa*, with curly hair locks, is kneeling; the right hand is raised up; wears a tiger claw pendant, *udarabandha* and armlets. Partly open mouth with protruding teeth. Perhaps from Ataria

Khera mound in the village Khoh, in the former Nagod State in Madhya Pradesh.

References: *Progress Report of the Archaeological Survey of India*, Western Circle, for the year ending 31st March, 1920. Pl. XXX.

V. S. Agrawala, "A Survey of Gupta Art and some Sculptures from Nachna Kuthara and Khoh", *Lalit Kalā*, No. 9, 1961, pp. 16-26, fig. 4.

Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XII.

#### 74 MITHUNA

Sandstone

Probably Madhya Pradesh

6th century A.D.

37 x 24 cm.

Acc. No. 318

The divine couple is apparently shown emerging from a lotus lake with a goose and drooping leaves, possibly of an Aśoka tree. The male figure apparently holds a garland in his hands and wears an *ekāvalī*, armbands and earrings. The curly hair is arranged in rolls. His female companion rests with her right arm on his shoulder, while she holds a flower in the other hand. She wears two necklaces, one of them falling between the breasts, and large earrings. The hair is tied in a large bun at the back of the head. Cloudy sky.

#### 75 BRAHMĀ

Trap rock

Elephanta, Maharashtra State

Mid 6th century A.D.

124.5 x 48 cm.

Acc. No. 152

The fragmentary four-faced standing Brahmā, his *jatāmukuta* adorned with jewels; wears necklaces, a torque, *yajñopavīta*, and a thick *hāra*. The black antelope skin is seen on the left shoulder. Arms and legs missing. Faces damaged.

References: Hirananda Sastri, *A Guide to Elephanta*, Delhi, 1934, pp. 21 ff., Pl. III.

S. N. Chakravarti, "The image of Brahmā from Elephanta", *Lalit Kalā*, Nos. 1-2, 1955-56, pp. 87-89, Pl. XXIV, figs. 1-4.

Pramod Chandra, *A Guide to the Elephanta Caves*, Bombay, 1957, Pl. XXIX.

#### 76 MAHISHAMARDINĪ

Trap rock

Elephanta, Maharashtra State

Mid 6th century A.D.

114 x 95 cm.

Acc. No. 80



Mahishamardini trampling the couchant buffalo-demon with her right leg. With the left hand she is holding the lower jaw of the upturned head of the buffalo. A part of the mace is seen on its back. The upper portion of the goddess is missing.

References: Pramod Chandra, *A Guide to the Elephanta Caves*, Bombay, 1957, Pl. XXVII.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XII b.

Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XVI.

## 77 GARUDA

Trap rock  
Elephanta, Maharashtra State  
Mid 6th century A.D.  
102 x 84 cm.  
Acc. No. 74

The Garuda in flying posture. The hands and nose are broken. Wears a necklace, an arm-band and a short *dhoti* and a loosely tied looped *kamar-band*.

## 78 KĀRTIKEYA

Trap rock  
Elephanta, Maharashtra State  
Mid 6th century A.D.  
90 x 78.5 cm.  
Acc. No. 77

Kārtikeya standing in *samabhaṅga* pose flanked by Valli or Devasenā on his right and Śaktipurusha as a dwarf on his left. He wears a short *dhoti*, one end of which forms a loop seen on the knee. Only legs are preserved; upper portion is missing. On the head of the Śaktipurusha a spear-like object is seen. He is pot-bellied; the face is round and the hair curly.

References: *Mahābhārata*, 9. 45.57.

Pramod Chandra, *A Guide to the Elephanta Caves*, Bombay, 1957, Pl. XXVI.

## 79 TRIVIKRAMA

Trap rock  
Elephanta, Maharashtra State  
Mid 6th century A.D.  
82 x 69 cm.  
Acc. No. 81

Torso of Trivikrama. All the arms broken. Wears decorated *kirita*, earrings and a beaded necklace; face damaged; locks of curly hair fall on the shoulders.

References: Pramod Chandra, *A Guide to the Elephanta Caves*, Bombay, 1957, Pl. XXVIII.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XII a.

## 80 VISHNU

Trap rock  
Elephanta, Maharashtra State  
Mid 6th century A.D.  
74 x 63 cm.  
Acc. No. 76

Fragmentary image of standing Vishnu. A portion of the conch, held in the left hand, is seen. The upper portion of the body is missing. Thick waist-band; the *dholī* forms a wide loop in front, its one end tucked at the waist falling in folds between the legs. A portion of another figure to the right is that of Chakrapurusha.

## 81 KSHETRAPĀLA

Schist Stone  
Shamlaji, Gujarat State  
Late 6th century A.D.  
93.5 x 41 cm.  
Acc. No. 577

The Kshetrapāla standing with slightly flexed body and face slightly turned towards the right wears the *jaṭāmukuta* decorated with ornaments and skull. The hair-locks fall on the shoulders. He wears an *ekāvalī*, beaded armlets, bracelets, and a long chain. The belt is tasselled and the lower garment is partly covered with a broad scarf. He holds a long *triśūla* entwining a cobra with its hood expanding on the left shoulder. The left hand lowered down. An attendant stands on either side. Stylized cubistic rocks interspersed with foliage in the background.

References: *Indian Archaeology*, 1957-58, a Review, Pl. LXXXVI, fig. A.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. I.

U. P. Shah, *Sculptures from Śāmlāji and Roḍā*, Baroda, 1960, pp. 35-36.

Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XIII.

## 82 NANDĪ

Schist Stone  
Shamlaji, Gujarat State  
Late 6th century A.D.  
70 x 121 cm.  
Acc. No. 574  
From Ranachhodji temple



The couchant humped Nandī with short horns. The snout broken. A chain on the neck. A *gaṇa* is tying a garland around its body; his right hand broken. A seated figure in the front is also broken.

- References: P. A. Inamdar, *Some Archaeological Finds in the Idar State*, Himatnagar, 1936, Pl. XIV.  
S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XIII.  
U. P. Shah, *Sculptures from Śāmlājī and Rodā*, Baroda, 1960, p. 17, fig. 2.  
Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XIV.

### 83 GAṆEŚA

Schist Stone  
Kundhol, Gujarat State  
7th century A.D.  
77.5 x 39 cm.  
Acc. No. 576

Gaṇeśa seated on a lotus seat on a raised pedestal, holding a lotus flower and *paraśu* in the upper hands and a broken tusk and a bowl of sweets in the lower hands. His pot belly is tied with a snake belt. Both tusks broken.

- Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XV.

### 84 SŪRYA

Schist Stone  
Kundhol, Gujarat State  
7th century A.D.  
125 x 63.5 cm.  
Acc. No. 573

Haloed; the two-armed standing Sūrya holding a full-blown lotus in each hand. Wears a crown. The feet are covered with boots; the locks of curly hair fall on shoulders. The *hāra* hangs down to the knees. Two attendants Piṅgala and Daṇḍī and two consorts Rājñī and Nikshubhā stand on either side.

- Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XIV.

### 85 VAIKUṆṬHA CHATURMŪRTI

Black stone  
Kashmir  
9th century A.D.  
Ht. 61 cm.  
Acc. No. 73.4

The standing Vaikuṇṭha Chaturmūrti with arms broken, the legs missing. The central face is in human form whereas the face on his right is that of a lion

representing Narasimha and the face on his left is that of a boar representing Varāha. The face at the back represents Kapila. He wears an ornate necklace, earrings, *yajñopavīta*, and three-pointed crown, *śrīvatsa* mark on the chest. A dagger is fixed to the girdle on his right. The face of Kapila is fierce-looking and he wears circular earrings. The hair is tied in a bun in three-folds and the hair locks fall on either side.

## 86 VAIKUNṬHA CHATURMŪRTI

Black stone  
Kashmir  
9th century A.D.  
Ht. 43.5 cm.  
Acc. No. 73.5

The Vaikunṭha Chaturmūrti standing with slight flexion; arms and feet are missing. The central face is in human form and wears an ornate crown. The hair on the forehead is arranged in a row of curls. Wears *karna-kundalas* necklaces, *yajñopavīta* and *śrīvatsa* mark on the chest. A dagger is fixed to the *kaṭi-sūtra* on his right. The fold of the *dhōṭī* forms a loop in the front. Unusually both the side faces are of lions representing Narasimha. The face at the back is that of the fierce looking Kapila. Knitted eye-brows, wide-open eyes, crooked nose, tusks and teeth are seen; moustached, hair tied in a bun; wears circular earrings.

References: Pramod Chandra, *The Art Heritage of India*, Bombay, 1964, Pl. 86 B.

Kalpana S. Desai, "Vaikunṭha Chaturmūrti", *JISOA*, N.S., Vol. II, 1967-68, pp. 22-33, Pl. VI.

## 87 BRAHMĀ

Stone  
Probably Rajasthan  
11th century A.D.  
45 x 25.5 cm.  
Acc. No. 342

The haloed three-headed Brahmā seated in *lalitāsana* on the goose, his *vāhana*, with his consort Sarasvatī on the lap. The hair is done in *jaṭamukuta*. He wears beard, earrings, necklaces, armlets and bracelets. The face of Sarasvatī is damaged. She holds a *pūrṇakumbha* in her left hand and her right hand rests on Brahmā's shoulder. The right leg of Brahmā and the goose damaged.

## 88 MALE PILGRIM

Stone  
Rajasthan  
12th century A.D.  
36 x 19 cm.  
Acc. No. 369



Architectural fragment showing a bearded male pilgrim carrying a pot in his right hand and another on his back. He wears a flat turban, arm-bands and an *uttarīya*. A carved pilaster on either side. Decorative borders above and below.

# 89 LION

Sandstone  
Rajasthan  
14th century A.D.  
46 x 53 cm.  
Acc. No. 444

The standing lion with open mouth and popping eyes. The mane is arranged in schematic curls. The upturned tail forms a loop and rests on its back. The legs, mouth and tail partly broken.

# 90 GARUDA

Schist stone  
Dohad, Panch Mahal District, Gujarat State  
Late 11th century A.D.  
171 x 57 cm.  
Acc. No. 88

The winged, standing Garuda with the raised left foot supported by a Nāga and Nāgini. The right hand is raised above the head; the left hand holds a serpent, whose head is missing. He wears shorts and an elaborate girdle, with beaded festoons and tassels, conical *kirīta*, a beaded *channavīra*, and a long garland extending from shoulders to the feet. The nose broken.

References: *ASIAR.*, 1926-7, p. 230, Pl. XLVI (C), *The Art of India and Pakistan*, edited by Sir Leigh Ashton, London, 1949, p. 61, Pl. 40, fig. 274.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVIII b.

# 91 VAIKUNṬHA CHATURMŪRTI

Marble  
Gujarat State  
11th century A.D.  
Ht. 36 cm.  
Acc. No. 95

The head of Vaikunṭha Chaturmūrti. The middle face expressing peace is in human form. The face to his right is in the form of Narasiṃha and the one to his left is in the form of Varāha. The *kirīta* is richly decorated with jewels; wears earrings; elongated ear lobes; nose damaged.

# 92 VISHṆU LYING ON ŚESHA

Trap rock  
Dohad, Panch Mahal District, Gujarat State

11th century A.D.  
166.5 x 75 cm.  
Acc. No. 106

Vishṇu reclining on Śeṣha with seven hoods resting his head on his upper right hand, the upper left hand holds *chakra*, the lower hands and right foot are damaged. Brahmā is seen seated on a lotus flower sprung from Vishṇu's navel. Lakshmī, whose head is missing, is seated at his foot. Below the serpent bed are seated nine Nāgas with folded hands. Above is a row of female figures with garlands and musicians. Below this panel are some warriors engaged in warfare indicating Vishṇu's fight with Madhu and Kaitabha.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XXIII.

93 ŚĀNTINĀTHA  
Marble  
Gujarat State  
12th century A.D.  
73.5 x 62 cm.  
Acc. No. 133

The haloed Śāntinātha seated under a *chhatra* in *padmāsana* with hands in *dhyānamudrā*. A standing male *chaurī*-bearer on either side. The lion-throne is decorated with a *chakra* in the centre flanked by a deer on either side. The *prabhā* is decorated with *gaja-śārdūla*, garland bearers and elephant riders. Yaksha Kimpurusha and Yakshī Mahāmānasī seated below.

94 ŚĀNTINĀTHA  
Marble  
Gujarat State  
Dated V.S. 1195/A.D. 1138  
145.2 x 51.5 cm.  
Acc. No. 117

The tall figure of Jina in *kāyotsargamudrā* is flanked on either side by seated Yakshīs. Śrīvatsa mark on the chest. At the top appear the gods and goddesses and elephant riders. On the pedestal stands one pair of Yakshaś and Yakshiṇīs and male and female devotees. The *dhotī* is fastened with a broad waistband with a *kīrtimukha* clasp. One end of the *dhotī* falls in a zig zag pattern between his legs.

The Devanāgarī inscription on the pedestal reads as follows:

*Text*

1. Sāṃvat 1195 Śrī Saravālagachhe Śrī Sarathāne Śrī Jineśvarāchārya  
saṅghena Garga sūriṇā ātmaśreyārtham
2. (Śān)tinātha Jinam (Vi)malam kārītam



*Translation*

In Vikrama Samvat 1195, an image of Śāntinātha Jina was made by Gargasūri of Śrī Jineśvarāchārya saṅgha and Śrī Saravālagachha at Śrī Saras-thāna for his own merit.

**95 JAINA WORSHIPPER**

Marble  
Dohad, Panch Mahal District, Gujarat State  
12th century A.D.  
96 x 47 cm.  
Acc. No. 124

A bearded Jaina worshipper standing within a niche with folded hands. Wears necklaces, armlets, bracelets and anklets; the ends of the *uttarīya* hang on either side. A seated female attendant with folded hands on either side at his feet. The pilaster on the right is damaged. A *chaurī* on either side at the top.

**96 JAINA DEVOTEE**

Marble  
Gujarat State  
Dated 1185 A.D.  
57 x 38.5 cm.  
Acc. No. 127

The haloed Jaina devotee seated on a throne in *lalitāsana* within a ornamented niche. The hair tied in a bun to the left; wears beard, necklace, and bracelets; ends of the *uttarīya* rest on the laps. The hands hold stylized lotuses. The pilasters support two miniature shrines of a Yaksha and a Yakshī. The trefoil *torana* is surmounted by a seated Jina.

Devanāgarī inscription on the pedestal reads :

*Text*

1. Sam. 1242 vaishāgha(kha) vadi 4 Shukre Sarasthāne vya. Jasāsuta sā
2. hadeva satkā mūrti bhāgineya Shakti Kumāreṇa kārāpita

*Translation*

In Vikrama 1242, Vaiśākha va. 4, Friday, an image of Sāhadeva, the son of vya. Jasā was caused to be made at Śrī Sarasthāna by his nephew Śaktikumāra.

**97 CHAURĪ-BEARER**

Marble  
Gujarat State  
12th century A.D.  
87 x 28 cm.  
Acc. No. 118

Standing male *chaurī*-bearer with a *chaurī* in his right hand; the left hand akimbo. The body is slightly flexed. He wears a decorated *kirīta*, ear ornaments, necklaces, arm-bands, bracelets and anklets. The twisted rope-like chain hangs down below the knees. The face is slightly damaged.

Reference: U. P. Shah, "Some Mediaeval Sculptures from Gujarat and Rajasthan", *JISOA*, N.S., Vol. I, 1966, Pl. XLII, fig. 34.

#### 98 DONORS

Marble  
Gujarat State  
12th century A.D.  
44 x 27 cm.  
Acc. No. 332

Standing donor couple. The bearded male holds a garland while the female on his left stands with folded hands, the *uttarīya* of the woman is thrown over the head. A male and female attendants figure below on either side. Dentate border above.

#### 99 UMĀ-MAHEŚVARA

Marble  
Gujarat State  
12th century A.D.  
58.5 x 38 cm.  
Acc. No. 398

Umā holds a mirror in her left hand, the right hand thrown across the shoulder of Śiva, on whose lap she is seated. Śiva holds a trident and a snake in the upper hands, and a citron fruit in the lower right hand. With the lower left hand he embraces Umā. In front of the seat is Nandī with an attendant. On the top are two miniature images of Brahmā and Viṣṇu.

#### 100 CHAKREŚVARĪ AND WORSHIPPERS

Marble  
Ladol, Mehsana District, Gujarat State  
Dated 1299 A.D.  
30 x 60 cm.  
Acc. No. 435

On the left four-armed Yakṣiṇī Chakreśvarī is seated in *lalitāsana* within an arched niche. In the upper hands she holds *chakras* and in the lower left hand a citron. The lower right hand is in *varadamudrā*. Below the right leg is a seated figure with folded hands. On the right of Chakreśvarī are seated a man and a woman with folded hands. The male wears moustache and beard and his hair is tied in a big bun. The female wears prominent circular earrings and *odhṇī* ballooning above her head.

Devanāgarī inscriptions in five lines below:



*Text*

1. Om tha Saṃvat 1356 varshe Vaishākha vadi Some Śrī-Kānha-Vasahikāyām Pallīvāla-jñātīya Śre. Jasahada
2. bhāryā Deī suta Śre. Ratna bhāryā Jāmuna suta Śre. Māṇikyena Pitu Śre. Ratnasya śreyase ātmīya chaitye mūla-
3. nāyakadeva-Śrī Ādinātha-jīṇodhārah kārīta pratishṭhitah Śrī-Chaitragachchhīya Śrī-Śālibhadra-sūri-śishya-śrīmat-
4. Dharmachandra-sūri-śishya-Śrī-Guṇachandra-sūribhiḥ śubhamastu Śrī Śramaṇa-samghasya chaa (śrīvatsa mark ?). śri.
5. Śre. Māṇikyā bhāryā Śre Māntī.

*Translation*

In the year 1356, on Monday, the 12th day of the dark half of Vaiśākha, in the shrine (*vasahikā*) of Śrī Kānha (i.e. originally built by Kānha and named after him), Śreshṭhi Māṇikyā, son of Jāmuna, wife of the banker Ratna, son of Deī, wife of the banker Jasahada of the Pallīvāla caste, carried repairs to the image of Ādinātha (installed as) the *mūlanāyaka* (chief deity) in his own (hereditary) shrine for the merit of his father banker Ratna. The consecration (of the image of Ādinātha) has been performed by Śrī Guṇachandra sūri, the pupil of Dharmachandra sūri, the disciple of Śrī Śālibhadra sūri of Śrī Chaitragachchha. May it be beneficent to Śrī Śramaṇa-samgha (figure of) banker Māṇikyā (figure of) wife Māntī.

Reference: U. P. Shah, "Jaina Sculptures from Lādol", *Prince of Wales Museum Bulletin*, No. 3, 1954, pp. 66-73, Pl. XXIX, fig. 27.

**101 UPPER HALF OF PARIKARMA OF A TĪRTHAṆKARA**

Marble

Ladol, Mehsana District, Gujarat State

End of 13th century A.D.

40 x 60 cm.

Acc. No. 427

The upper part of the *parikarma* of a Jina image in a semi-circular form. On top of the *chhatra-traya* in the centre sits a figure with a conch representing *divyadhvani*. On his two sides are flying drum-beaters. At both ends, on each side of the *chhatra-traya*, is an elephant carrying a pitcher in the trunk for the lustration of the Jina. A semi-circular band of geese and triangles serve as a border. Below the elephant, on each side is a garland-bearer and a celestial flutist.

**102 GOMUKHA YAKSHA WITH WORSHIPPERS**

Marble

Ladol, Mehsana District, Gujarat State

Dated 1299 A.D.

55.4 x 29 x 8 cm.

Acc. No. 428.

On the right the bull-faced Yaksha is seated in *lalitāsana* within an arched niche. He holds the goad and the noose in his upper hands. The lower right hand is in *varadamudrā* and the lower left holds the citron. On the left are seated a male and female worshippers with folded hands. The male wears long moustache and beard while his hair is tied in a big knot at the back. His wife wears circular earrings and *odhñī* covering her head.

Devanāgarī inscription in three lines below :

*Text*

1. (lotus symbol) Om Varshe shat-śara-vahni-bhūmi-valaye Vaiśākha-  
pakshe-'site  
dvādaśyām mrgalāñchhane vihitavān jīrṇoddhṛitim khā—
2. vadhi (1) Pallivāla-Kulodbhavaḥ sukṛitadhīś-chaityesvakīye mudā  
Mānikyo Vṛishabhadhvajasya su (sva) —
3. pitu-ratnasya sachchhreyase (11) śrī chaitra gachchhām bara-saptasaptēḥ  
Śrī-Śālibhadrasyagurorvineyah Śrī-Dharmachandrasya Munīndraśishyaih  
pratishthitah Śrī-Guṇachandra-miśraih||  
Maṅgalam maha-śrīḥ.

*Translation*

In the year 1356, on Monday, the 12th day of the dark half of Vaiśākha, the virtuous Mānikya of Pallivāla family, gladly did repairs to his own shrine of the (lord) whose cognizance is the bull (i.e. of Ādinātha, also called Rishabadeva) for the spiritual merit of his father Ratna (verse 1).

(This) has been consecrated by the venerable (*miśra*) Śrī Guṇachandra, a disciple of the best of sages called Śrī Dharmachandra, who was the disciple of the teacher Śrī Śālibhadra the very sun in the sky (in the form) of the illustrious Chaitra-gachchha. Auspiciousness, Great Abundance !

Reference: U. P. Shah, "Jaina Sculptures from Lādol", *Prince of Wales Museum Bulletin*, No. 3, 1954, pp. 66-73, Pl. XXVIII, fig. 26.

**103 KAUMĀRĪ**

Red Sandstone  
Madhya Pradesh  
7th century A.D.  
40 x 27 cm.  
Acc. No. 66.56

The goddess is seated with parted legs, wearing a *kuchabandha* around her full breasts and a lower garment indicated by incised folds on the legs. The hair arranged in schematic locks is tied with a chain ornament with a medallion in front; wears a beaded necklace, armlets and earrings. Holds a fruit in her right hand and a spear in the left. Plain oval stella; the base is broken and the right foot is missing.

**104 DANCING VAISHNAVĪ**

Sandstone  
Madhya Pradesh



Late 7th or early 8th century A.D.  
74 x 29.5 cm.

The four-armed, nimbate, dancing Vaishṇavī is standing with legs flexed. Upper hands are broken. The natural right hand is in *abhaya mudrā* and the left holds the conch. The broken mace is in the upper right hand. She wears a cylindrical crown, necklaces, armlets, bracelets, earrings and *vanamālā* hanging below the knees; a girdle is round her waist and the *sārī* is touching the ankles.

Reference: B. V. Shetti, "Newly Acquired Sculptures", *Prince of Wales Museum Bulletin*, No. 12, 1973, pp. 65-69, fig. 50.

#### 105 FEMALE CHAURĪ-BEARER

Sandstone  
Madhya Pradesh  
8th century A.D.  
52 x 25.7 cm.  
Acc. No. 361

Fragment of a large image. A female *chaurī*-bearer standing with slight flexion in front of a plantain tree holding a *chaurī* in her left hand and her right hand akimbo. Her hair is arranged in a large bun. A kneeling male attendant with folded hands is on her right. The main deity is missing.

#### 106 AMBIKĀ

Yellow trap rock  
Madhya Pradesh  
9th century A.D.  
29 x 19.5 cm.  
Acc. No. 66.55

The four-armed goddess is seated in *ardhaparyāṅkāśana* on an incomplete lion, with her left leg pendant. Wears circular earrings, a beaded necklace, armlets, the lower garment in many folds on the right leg. In the lower right hand she holds a fruit. The upper right hand, partly broken, holds a sword with a broad blade. The lower left hand holds the child in her lap and in the upper left hand she holds a mirror. She has a round face, full breasts and the hair is tied in a bun on the head. The child in her lap holds a *vajra* in its left hand and a staff in its right. The right side top portion of the *prabhāvalī* is broken. Right hand and the left leg is broken.

#### 107 VĀRĀHĪ

Sandstone  
Madhya Pradesh  
9th century A.D.  
52 x 21 cm.  
Acc. No. 328

The haloed two-armed Vārāhī is standing with her face upturned. She holds a club in her right hand and a child in her left. She wears a necklace, one

end of which passes between her breasts; the *sārī* fastened with a girdle hangs up to her feet; the *vanamālā* hangs down to the knees. The buffalo, her *vāhana*, stands behind.

**108 MITHUNA**

Red Sandstone  
Madhya Pradesh  
9th century A.D.  
79 x 47 cm.  
Acc. No. 87

Standing male and female figures, slightly flexed, under a tree. The female on the left holds a branch of the tree with her right hand. Both her hands are damaged. She wears a three-pointed crown. A small figure on her right at the bottom is damaged. The male figure on the right holds an indistinct object in his right hand and his left hand is akimbo. He wears the *jaṭāmukuta*.

**109 BRAHMĀ**

Sandstone  
Madhya Pradesh  
10th century A.D.  
22 x 14 cm.  
Acc. No. 64.4

The three-faced Brahmā seated in *mahārājaṭilāsana*. The right hand is in *abhaya mudrā* and the left holds a flask; wears *jaṭāmukuta*, a beaded necklace, *śaṣṭhāṅga* and a pointed beard. Below, to the left, is the head of an animal and to the right is the portion of *gadā*, which indicates that the sculpture is the fragment of a Vishṇu stele.

**110 FEMALE CHAURĪ-BEARER**

Red Sandstone  
Madhya Pradesh  
11th century A.D.  
68 x 22 cm.  
Acc. No. 66.54

The female *chaurī*-bearer stands in *tribhaṅga* with her right hand in *katyavalambita* and the left raised upwards holding a *chaurī*. She wears a two stringed beaded necklace falling between the breasts; the hair is tied in a bun at the back; circular earrings, armlets and bracelets; the edge of the lower garment hanging from the waist-band is seen at the ankles. At her feet, on the right, is a dwarfish broken figure. At the base is the head of a *gaṇa* with hands raised and supporting the figure.

**111 AMBIKĀ**

Reddish sandstone  
Madhya Pradesh  
11th century A.D.  
62.5 x 59 cm.



Two-armed Ambikā seated in *lalitāsana* on a cushion between two pilasters. Her right hand rests on her lap and with the left hand she holds a male child who is touching her breast. She wears circular earrings, necklaces—one of which passes below her breasts—anklets and *pādasara*. Her hair is tied in a large bun on her right side. The third eye is shown on the forehead. A bunch of mangoes is seen in the background in the upper left corner.

Reference: B. V. Shetti, "Newly Acquired Sculptures", *Prince of Wales Museum Bulletin*, No. 12, pp. 65-69, fig. 51.

### 112 ŚĀRDŪLA (LEOGRYPH)

Sandstone  
Madhya Pradesh  
11th century A.D.  
56.5 x 24 cm.  
Acc. No. 356

A rampant *śārdūla* (leogryph) in the act of devouring its male adversary on its back. Another kneeling male figure is piercing it with a long spear.

The sculpture is broken into two in the middle.

### 113 VISHṆU

Sandstone  
Madhya Pradesh  
12th century A.D.  
62 x 53.5 cm.  
Acc. No. 73.1  
Gift of the Central Railway, Bombay

The haloed four-armed Vishṇu standing in *samabhaṅga* pose holds the mace and disc in the upper hands; the natural right hand is in *varadamudrā* and the natural left holds the conch. He wears *kirīṭa*, earrings, necklace, *yajñopavīta*, armbrands, bracelets and anklets. The *vanamālā* hangs down below the knees. A male and a female *chaurī*-bearer stand on either side. Below his feet *Prithivī* is seated flanked by *Nāgas*, and gods riding *makaras* and holding pots in their hands. On the left side of the stele seated *Paraśurāma*, the Buddha and standing *Vāmana* are seen. On the right side seated *Rāma*, *Kalki* on horse-back and standing *Balarāma* are seen, the rest of the stele is decorated with *Vidyā dharas*, *gaja-vyāla* and *makara* motifs.

### 114 ŚIVA-PĀRVATĪ

Black stone  
9th century A.D.  
Eastern India  
46 x 29 cm.  
Acc. No. 346

*Pārvatī* is seated on the lap of *Śiva*, who is holding a trident with snake and a *kapāla* or skull-cup in the upper hands and embracing *Pārvatī* with the lower hands, one of which fondles her with affection at the chin. *Pārvatī* holds a

mirror in her left hand while her right hand is thrown over Śiva's shoulders. At their feet below the lotus pedestal are their *vāhanas* the bull and the lion. Ovaloid halo edged with a floral band.

### 115 BUDDHA

Stone  
Eastern India  
12th century A.D.  
38 x 35 x 17 cm.  
Acc. No. 421

Architectural fragment showing the crowned Buddha in the preaching attitude seated on a lotus pedestal within a niche. The *haimsa-toraṇa* is surmounted with *kīrtimukha*.

### 116 BUDDHA

Stone  
Orissa  
12th century A.D.  
129 x 87 cm.  
Acc. No. 63.34  
Gift of Lady Cowasji Jehangir

The haloed Buddha seated in *padmāsana* with the right hand in *bhūmi-sparśa-mudrā* on a lotus pedestal with standing male *chaurī*-bearer on either side. The flying figures above are missing. The face, torso and hands slightly damaged.

### 117 JAINA TRITĪRTHĪ

Trap rock  
Ankai Fort, Nasik District, Maharashtra State  
11th century A.D.  
90 x 60.5 cm.  
Acc. No. 114

The haloed nude standing Jaina Tritīrthī with hands in *kāyotsarga* pose. *Śrīvatsa* mark on the chest. The locks of curly hair fall on the shoulders. Devotees on either side of the central Jina. The *prabhā* is decorated with two seated Jinas each within a niche; *Gaja-Śārdūla* and *Gajalakshmi* motifs. The Devanāgarī inscription on the pedestal seems to record the perpetual obeisance of some person whose name is not clear.

Reference: *ASIAR.*, 1929-30, Delhi, 1935, Pl. VI (f).

### 118 JINA

Trap rock  
Ankai Fort, Nasik District, Maharashtra State  
11th century A.D.  
86 x 58 cm.  
Acc. No. 115



The haloed Jina seated in *padmāsana* with hands in *dhyānamudrā* under triple *chhatra*. His hair done in curls; *Śrīvatsa* mark on the chest. Below standing Jina on either side and above seated Jina within a niche. Two lions and two elephants on the pedestal. The *prabhā* is decorated with musicians, Gajalakshmi and Gaja-Śārdūla motifs.

### 119 MAHISHĀSURAMARDINĪ

Deccan Trap  
Jondhali Baug, Thana, Maharashtra State  
11th century A.D.  
58 x 29.5 cm.  
Acc. No. 65.25

The four-armed Mahishāsūramardini presses the buffalo-demon, whose head is severed, with her right foot. From the gash of severed head is springing the demon. She wears *jaṭāmukuta*, earrings, necklaces, and other ornaments. Knotted *kuchabandha* tying the breasts. The lower right hand thrusts a *triśūla* into the body of the demon while the upper right hand brandishes a thick broad sword. The upper left hand holds a shield while the lower left hand holds the demon by his hair. The lion is attacking the buffalo-demon from behind.

Reference: M. G. Dikshit, "Some Mediaeval Sculptures from the Deccan", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 34-42, fig. 36.

### 120 VISHṆU

Deccan Trap  
Jondhali Baug, Thana, Maharashtra State  
11th century A.D.  
125 x 83 cm.  
Acc. No. 65.24

Four-armed Viṣṇu standing in *sambhaṅga* pose holds the discus and the mace in the upper right and left hand and the *akṣhamālā* and conch-shell in the lower right and left hand respectively. He wears *kirīṭamukuta*, necklaces *yajñopavīta*, a flower garland, the zone and anklets. The circular halo in the shape of a rosette. A donor and *āyudha-puruṣa* stand on either side. The background details are unfinished.

Reference: M. G. Dikshit, "Some Mediaeval Sculptures from the Deccan", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 34-42, fig. 35.

### 121 GAṆEŚA

Deccan Trap  
Jondhali Baug, Thana, Maharashtra State  
11th century A.D.  
54.5 x 36.5 cm.  
Acc. No. 65.26

The four-armed Gaṇeśa seated in a *lalitāsana*. The upper left hand holding a lotus is damaged; the upper right hand is broken. He holds his broken tusk in his lower right hand and a bowl full of sweetmeat balls in the lower left hand. He wears a flat *kirītamukuta*. A serpent serves as his *upavīta*, the left tusk is broken. His mouse *vāhana* is shown on the pedestal.

Reference: M. G. Dikshit, "Some Mediaeval Sculptures from the Deccan", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 34-52, fig. 37.

## 122 GANA

Deccan Trap  
Ambernath temple, Thana District, Maharashtra State  
Dated 1060 A.D.  
48 x 34 cm.  
Acc. No. 65.27

The seated *gaṇa* with left leg bent; smiling face; pot belly; hair arranged in short curls; wears circular earrings and necklaces; hands and legs damaged.

## 123 HARI-HARA

Black schist  
Purandhar, Poona District, Maharashtra State  
12th century A.D.  
124 x 60 cm.  
Acc. No. 71

The four-handed Harihara standing in *samabhaṅga* pose. On the proper right side is Śiva and on the proper left is Viṣṇu. He holds a trident in upper right hand and the mace in the upper left hand. The natural right hand holds the *akṣhamālā*. All the hands are damaged. The proper left side of the head-gear consists of a richly decorated *kirīṭa* and the proper right side the *jaṭāmukuta*. Wears richly ornamented necklaces, bracelets, anklets, earrings, etc.

Pārvatī with Nandī and an attendant stands to his right and Lakṣmī and the kneeling Garuḍa stand to his left. The seated Brahmā is seen at the top left side.

References: *Lalit Kalā*, No. 1-2, 1955-1956, Pl. II, fig. 4.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVIII c.

## 124 ŚAIVITE DVĀRAPĀLA

Trap rock  
Sholapur Fort, Maharashtra State  
12th century A.D.  
193 x 89 cm.  
Acc. No. 112

The haloed standing Dvārapāla with four hands, holding the *triśūla* and *ḍamaru* in the upper hands and the *gadā* in the lower left hand. The lower right hand is held in *abhaya mudrā*. Wears an ornamented *kirīṭa*, necklace,



earrings, armbands, anklets and bracelets. The nose and right foot is damaged. The sculpture broken into two at the waist, has been joined.

## 125 UMĀMAHEŚVARAMŪRTI

Pink sandstone

Ceiling slab, Huchchappaiyya Guḍi temple, Aihole, Bijapur District, Karnataka

2nd quarter of the 7th century A.D.

126 x 234 cm.

Acc. No. 89

The four-armed Śiva is seated in *lalitāsana*, caressing Pārvatī seated on his left with his lower left hand. He holds the *triśūla* in his raised upper hand and touches the *liṅga* in the background with his raised left hand. In the natural right hand he holds a serpent. He wears the *jaṭāmukuta*, necklaces, armbands, bracelets, three-stranded *yajñopavīta*, *udarabandha* and a tiger-skin. The couchant Nandī is seen behind. Three *gaṇa* figures in the background. Standing Gaṇeśa to the left and Kumāra to the right. Above a flying Gandharva and Siddha, with offering in their hands on either side. Decorative meandering scroll as border on either side.

References: Henry Cousens, *The Chalukyan Architecture of the Kanarese Districts*, Calcutta, 1926, Pl. XVII.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. X a.

## 126 BRAHMĀ

Pink sandstone

Ceiling slab, Huchchappaiyya Guḍi temple, Aihole, Bijapur District, Karnataka

2nd quarter of the 7th century A.D.

125 x 231 cm.

Acc. No. 83.

The three-faced and four-handed Brahmā is seated in *lalitāsana* on a *padma pīṭha* (lotus seat). He wears the antelope skin in the *upavīta* fashion, (the skin running across the chest hanging in front). His vehicle, the goose, is on his right side. The back right hand holds the *śruvā* (ladle). In the right hand is the *akṣhamālā*. The back left hand holds the *kamaṇḍalu*, while the natural left hand is in the *varadamudrā*. He wears the *jaṭāmukuta*. The two celestial Rishis emerge from the clouds on his either side, to pay homage. In the foreground also stand three male figures with offerings. Decorative floral scroll as border on either side.

References: Henry Cousens, *The Chalukyan Architecture of the Kanarese Districts*, Calcutta, 1926, Pl. XVII.

Stella Kramrisch, *The Art of India through the Ages*, London, 1954, fig. 63.

**127 VISHṆU ON ŚESHA**

Pink sandstone

Ceiling slab, Huchchappaiyya Guḍi temple, Aihole, Bijapur District, Karnataka

2nd quarter of the 7th century A.D.

105 x 240 cm.

Acc. No. 82

Four-armed Viṣṇu is reclining with legs crossed on the seven hooded Ādiśeṣha. The front right hand supports the head. He wears *kirīṭa* decorated with *kīrtimukha* and jewels, necklet, earrings, armlets, bracelets, three-stranded *yajñopavīta*, *udarabandha*, and a short *dhotī*. Below the serpent bed are seated Bhūdevī and Śrīdevī and winged Garuda with folded hands in the right corner. Above are the conch-shell, broken figures of Madhu and Kaitabha holding clubs; in the foreground to the left are the discus and the mace. Decorative floral scroll as border on either side.

References: Henry Cousens, *The Chalukyan Architecture of the Kanarese Districts*, Calcutta, 1926, Pl. XVII.

Stella Kramrisch, *The Art of India through the Ages*. London, 1954, p. 203, fig. 62.

S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, p. 22, Pl. X, b.

Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XV.

Pramod Chandra, (ed.), *The Art Heritage of India*, Bombay, 1964, Pl. 84.

**128 BRAHMĀ**

Sandstone

Karnataka

7th-8th century A.D.

103 x 47 cm.

Acc. No. 135

The three-headed and four-handed Brahmā is standing; holds a sacrificial ladle and a lotus bud in the upper hands; a *kamaṇḍalu* in the natural left hand. The object in the natural right hand is damaged. A male and a female attendant on either side. The hair is done in the *jaṭāmukuta*; the side face are shown in profile. He wears necklaces, *yajñopavīta* and bracelets.

**129 ANDHAKĀSURAVADHAMŪRTI**

Stone

Karnataka

8th century A.D.

94 x 55 cm.

Acc. No. 73

The four-armed Śiva standing in *ālīḍha* pose. The natural right and left hands hold a *triśūla* piercing Andhakāśura. In other two hands Śiva holds a



battle axe, *paraśu*, and serpent. The goddess Yogesvarī in the foreground is holding a cup in which she collects the demon's blood. Śiva's right foot is supported by a *gaṇa*.

### 130 VARUṆA WITH HIS CONSORT

Trap rock  
Karnataka  
8th century A.D.  
84 x 56 cm.  
Acc. No. 75

Varuṇa with his consort to his right is seated on *padma-pīṭha* in *lalitāsana* on his vehicle the *makara*. He holds *pāśa* (the noose) on his right side at the back. Clouds are indicated by scallops in the background. He wears a high conical head-dress decorated with jewels, necklace, arm-bands and bracelets. He holds in his right hand a fruit like object and his left hand rests on his lap. His consort is simply dressed.

Reference: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XVII.

### 131 DEVĪ, PROBABLY DURGĀ

Stone  
Karnataka  
10th century A.D.  
86 x 51 cm.  
Acc. No. 150

The four-armed nimbate Devī is seated on a double lotus pedestal in *lalitāsana*. The right natural hand holds a sword while the upper right is in *vara-damudrā*. The left natural hand holds a citron fruit while the upper left holds a shield. Her head is adorned with *jatāmukuta* encrusted with jewels. She wears earrings, armlets, necklaces, bracelets, anklets and *urudāma*.

### 132 VARĀHA, THE BOAR INCARNATION OF VISHṆU

Trap rock  
Karnataka  
10th century A.D.  
104 x 72.5 cm.  
Acc. No. 72

The four-armed Varāha standing in *ālīḍha* pose facing to the right. The raised left foot rests on a Nāga and carries Pṛithvī on his left arm. The back right hand is akimbo. Both front hands are broken. The *yajñopavīta* goes over the right arm. Garuda with folded hands stands to his right and Lakshmi stands to his left. The horse-shoe-shaped *prabhā* is decorated with other incarnations of Vishṇu and other deities.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVIII a.

**133 SARASVATĪ**

Trap rock  
Karnataka  
11th century A.D.  
80 x 64 cm.  
Acc. No. 79

The four-handed Sarasvatī seated in *ardhapadmāsana* holding *akṣhamālā* in the lower right hand and a manuscript in the lower left hand. The objects in the upper hands are damaged. Wears a *kirīṭa*, necklaces, armlets and bracelets. The *makara-toraṇa* in the background is damaged; the face worn out.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVI a.

**134 NĀGA AND NĀGINĪ**

Trap rock  
Karnataka  
11th century A.D.  
68.5 x 44 cm.  
Acc. No. 129

Nāga with Nāginī on his left side with their lower parts in serpentine forms and intertwined. Both wear ornamented *kirīṭas*, necklaces, earrings, armbands and bracelets. Waistbands are tasseled. The Nāga has seven headed cobra hood and the Nāginī five headed cobra hood; the faces are worn out.

**135 ŚIVA AND PĀRVATĪ ON GAURĪPAṬṬA**

Black Basalt  
Karnataka  
11th century A.D.  
113 x 93 cm.  
Acc. No. 108

Śiva and Pārvatī on Gaurīpaṭṭa. Śiva holds *triśula* and *damaru* in his upper hands. In the lower right hand he holds *akṣhamālā* and the lower left hand rests on Pārvatī's shoulder. Pārvatī puts her right hand on the shoulders of Śiva and holds a lotus flower in her left hand. Both wear necklaces, armlets, bracelets and anklets. On the pedestal to the left is Kumāra riding the peacock and on the right is Gaṇeśa. Nandī and *godhā* (lizard) are seen on the front side of *nāḷa*.

Kanarese inscription on the pedestal records that the image was the gift of Revakabbarasi, wife of Vāvaṇarasa, the feudatory of the Western Chālukya king Jayasimha II (1015-42 A.D.).

**136 JINA**

Trap rock  
Karnataka  
11th century A.D.  
117 x 77 cm.  
Acc. No. 148



The haloed Jina seated in *ardhapadmāsana* with hands in *dhyānamudrā* leaning against a bolster. A male attendant stands on either side at the back with their faces worn out. Triple *chhatra* above the head. The back-rest is decorated with *makara*-heads.

### 137 SALA FIGHTING THE LION

Indurated potstone

From the temple of Tripurāntaka, Balligame, Karnataka

Dt. 1070 A.D.

53.5 x 104.5 cm.

Acc. No. 85

The panel is deeply undercut. The lion and the Śaḷa face each other in the centre, the latter holding a shield in the left hand and brandishing a sword in the right hand. Three dogs are attacking the lion from different sides and an elephant on the extreme right appears to be involved in the combat. Beneath the lion is the wounded boar. Below, in the left corner Śaḷa is seen riding into the forest, with sword in hand. The upper part of the panel is decorated with stylized trees.

References: H. Cousens, *The Chalukyan Architecture of the Kanarese Districts*, Calcutta, 1926, p. 107, fig. 31.

Tara Kashyap, "The Lion-Slayer motif in the Hoysala Art", *Prince of Wales Museum Bulletin*, No. 11, 1971, pp. 71-75, fig. 70.

### 138 VISHṆU

Trap rock

Gadag, Dharwar District, Karnataka

11th-12th century A.D.

99 x 61 cm.

Acc. No. 134

The four-armed Viṣṇu standing in *śamabhaṅga* pose, flanked by Bhūdevī and Śrīdevī. Wears the *kirīṭa*, necklaces, armbands, *yajñopavīta* and *udara-bandha*. The *vanamālā* hangs down the knees. The looped waist-band has a tassel in the centre. All the hands are broken; all the faces are worn out. The *makara-toraṇa* is also broken.

### 139 VISHṆU

Stone

Navalgund, Dharwar District, Karnataka

11th-12th century A.D.

100 x 67 cm.

Acc. No. 139

The haloed standing Viṣṇu with four hands holding a conch in the upper right hand and a lotus in the left; the lower hands are broken. A part of the mace is seen on the pedestal. A female *chaurī*-bearer stands on either side. Wears *kirīṭa*, necklaces, *yajñopavīta*, *vanamālā* and anklets. At the back is the *makara-toraṇa* resting on two pilasters depicting ten incarnations and a *kīrti-mukha* above.

**140 VISHṆU ON ŚESHA**

Trap rock  
Karnataka  
11th-12th century A.D.  
58 x 104.5 cm.  
Acc. No. 137

The four-armed Viṣṇu reclining on his right side on the Śeṣha supporting his head on the lower right hand. From the navel sprouts a lotus on which is seated Brahmā. At the back of his head is the canopy of seven headed Śeṣha. Lakṣmī is seated on the left with a lotus in her right hand. The *makara-toraṇa* surmounted with *kīrtimukha* has partly survived.

**141 SAPTAMĀTRIKĀ PANEL**

Trap rock  
Karnataka  
11th-12th century A.D.  
110 x 30 cm.  
Acc. No. 143

The haloed Saptamātrikās seated in *lalitāsana*. To the extreme left is Vīrabhadra and to the extreme right Gaṇeśa. The *vāhanas* are shown on the pedestals. Their faces are worn out. Some hands are damaged. The Mātrikās are seated in the following order; from the left Brahmāṇī, Māheśvarī, Kāmārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Chāmūṇḍā.

**142 ŚIVA-PĀRVATĪ**

Stone  
Gadag, Dharwar District, Karnataka  
12th century A.D.  
50 x 43 cm.  
Acc. No. 443

Pārvatī seated in the lap of Śiva in *lalitāsana*. Śiva, whose head is missing, holds in his right hand the *akṣhamālā* and with his left hand embraces Pārvatī. His other two hands are broken. His right leg rests on Nandī below. Pārvatī's hair tied in a big bun is decorated with ornaments.

**143 KSHETRAPĀLA**

Schist stone  
Karnataka  
12th century A.D.  
73 x 51 cm.  
Acc. No. 147

The four-armed Kshetrapāla holding a bow and arrow in back hands and a bell and a hammer-like object in front hands. Popping eyes; the teeth are exposed. Wears conical *kirīta*. The *toraṇa* at the back is decorated with floral scrolls.



Reference: T. A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol. II, Part II, Madras, 1916, p. 498, Pl. CXLI, fig. 1.

**144 BHAIRAVA**

Black schist  
Karnataka  
12th century A.D.  
101 x 66 cm.  
Acc. No. 70

The four-handed nude Bhairava, standing in *tribhaṅga* pose, holds the *triśūla* in the upper right hand, the *damaru* in the upper left hand, a sword in the raised natural right hand and the *kapāla* in the natural left hand. He wears a garland of skulls, necklaces, circular earrings, armlets, bracelets and anklets, a cobra coiled round his head. *Gaṇa* figures and a dog are seen in the foreground. The *makara-toraṇa* is decorated with seated figures and surmounted with a *kīrtimukha*.

**145 GAJAHĀMŪRTI**

Schist stone  
Lakkundi, Dharwar District, Karnataka  
12th century A.D.  
63 x 47 cm.  
Acc. No. 448

Śiva slaying the elephant-demon. The eight-armed god is stretching the elephant's hide at the back. Surrounded on three sides by the gods on their vehicles and dancing figures. The elephant's head is lying near his feet. The feet and hands of Śiva are broken.

References: *ASIAR.*, 1929-30, Delhi, 1935, Pl. XLIX (e)  
S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVI b.

**146 GAṆEŚA**

Trap rock  
Gadag, Dharwar District, Karnataka  
12th century A.D.  
66 x 39.5 cm.  
Acc. No. 146

The four-handed Gaṇeśa holds *paraśu* and lotus in the upper hands and sweets in the lower left hand; the lower right hand is damaged. The pot-belly is tied with a snake. Wears a jewelled *kirita*.

**147 SŪRYA**

Trap rock  
Karnataka  
12th century A.D.

156 x 90 cm.

Acc. No. 145

The standing Sūrya in *samabhaṅga* pose; both hands and feet are broken; the face much worn out. Wears the *kirīṭa*, necklaces, armbands, *udarabandha*, *yajñopavīta* and *hāra* hanging down the knees. The *makara-toraṇa* resting on pilasters and surmounted with *kīrtimukha* at the back is partly broken.

#### 148 WOMAN AT TOILET

Stone

Karnataka

12th century A.D.

100 x 38 cm.

Acc. No. 110

The woman standing below a tree in *tribhaṅga* pose with legs crossed, looking at a mirror held in her left hand. She wears earrings, necklaces, armlets, bracelets and anklets. The nose is damaged; the mirror is broken and the feet are missing.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVII b.

#### 149 WOMAN AT TOILET

Black stone

Karnataka

12th century A.D.

124 x 38 cm.

Acc. No. 109

Woman at toilet standing in *tribhaṅga* pose with the right hand raised above and holding a toilet cup in her left hand. Wears necklaces, armlets, bracelets, anklets, earrings and crown. Scroll pattern above.

#### 150 GAJA-ŚĀRDŪLA

Schist stone

Karnataka

12th century A.D.

51.3 x 34.5 cm.

Acc. No. 345

The elephant is pinned hard by the powerful attack of the lion whose strength is indicated by the pressure of one of its paws, the rest of the body is missing. The kneeling hunter has curly hair, goggle eyes and fierce face. He wears necklaces, earrings, bracelets and anklets. Both hands are broken.

#### 151 MAHĀVĪRA

Schist stone

Karnataka

12th century A.D.



117 x 44 cm.

Acc. No. 116

Digambara Mahāvīra standing with his hands in *kāyotsarga* pose under the triple sun-shade. Elongated ears. The hair done in curls. The *prabhā* is decorated with pilasters supporting the *makara-toraṇa* surmounted by the *kīrti-mukha*. The lion on the pedestal. Mātanga stands on Mahāvīra's right and Siddhāyini (or Siddhāyikā) on his left.

**152 JAINA YAKSHA (DHARNENDRA OR PĀRŚVA)**

Trap rock

Karnataka

12th century A.D.

62 x 38.5 cm.

Acc. No. 120

The haloed Dharnendra seated in *lalitāsana* on a tortoise which is shown just below. The upper two hands hold a single-headed cobra; the lower right is in *varadamudrā* while the lower left carries a *nāga-pāśa*. Seated Jina on the *kirīṭa*. Above the head is a three-headed cobra.

References: H. D. Sankalia, "Jaina Yakṣas and Yakṣiṇīs", *Bulletin of the Deccan College Research Institute*, Vol. I, Nos. 2-4, 1940, pp. 157-168.

B. C. Bhattachary, *The Jaina Iconography*, Lahore, 1939, pp. 116-117.

**153 YAKSHINĪ KĀLĪ**

Trap rock

Karnataka

12th century A.D.

56.5 x 36 cm.

Acc. No. 130

The four-armed Yakshiṇī Kālī seated in *lalitāsana*. The upper right hand carries an *aṅkuśa* and the lower is in *varadamudrā*; the upper left hand holds a noose, and the lower left holds a Nāga. The goose, her *vāhana*, is carved on the pedestal. Over her head is a single-headed cobra; wears *kirīṭa* with a seated Jina.

References: H. D. Sankalia, "Jaina Yakṣas and Yakṣiṇīs", *Bulletin of the Deccan College Research Institute*, Vol. I, Nos. 2-4, 1940, pp. 157-168.

B. C. Bhattachary, *The Jaina Iconography*, Lahore, 1939, pp. 124-125.

**154 DHARAṆA YAKSHA**

Grey fine grained compact stone

Karnataka

12th century A.D.

57424

76 x 43.5 cm.

Acc. No. 119

The four-armed Yaksha is seated in *lalitāsana* on a cushion, with the right foot lowered down. The upper right hand carries a goad, the natural right hand holds a lotus, the upper left hand carries the *nāga-pāśa*, and the natural left is in *varadamudrā*. The figure is richly decorated with a tall *mukuta* rising in five tiers, a long chain, earrings, armlets and bracelets. Over the head is a three-hooded cobra. Behind the figure is a *makara* on either side blowing floral scrolls, the crest decorated with *kīrtimukha*; on either side is a pilaster, the whole pattern forming a decorative arch.

References: H. D. Sankalia, "Jaina Yakṣas and Yakṣiṇīs", *Bulletin of the Deccan College Research Institute*, Vol. I, Nos. 2-4, 1940, pp. 157-168, fig. 4.

B. C. Bhattacharya, *The Jaina Iconography*, Lahore, 1939, pp. 116-118.

#### 155 YAKSHINĪ PADMĀVATĪ

Grey fine grained compact stone

Karnataka

12th century A.D.

76 x 48 cm.

Acc. No. 121

The four-armed Yakṣiṇī seated in *lalitāsana* on a cushion, with left foot lowered down. The upper right hand carries a goad, the natural right hand a lotus, the upper hand holds the *nāga-pāśa*, and the lower natural left hand is broken. She wears a richly decorated tiered *mukuta*, *mālā* or a long chain, necklaces, earrings, armlets, bracelets and anklets. Over the head is a single-headed cobra which indicates her association with snakes and the nether world. Behind the figure is the *toraṇa*, its crest decorated with a *kīrtimukha*, its arch with the *makara* blowing scroll pattern; a pilaster on either side.

References: H. D. Sankalia, "Jaina Yakṣas and Yakṣiṇīs", *Bulletin of the Deccan College Research Institute*, Vol. I, Nos. 2-4, 1940, pp. 157-168, fig. 5.

B. C. Bhattacharya, *The Jaina Iconography*, Lahore, 1939, pp. 144-145.

#### 156 SARASVATĪ

Black stone

Karnataka

12th century A.D.

104 x 68 cm.

Acc. No. 78

The haloed Sarasvatī seated in *padmāsana* on a lotus pedestal holding the *vīṇā* and *pāśa* in her upper hands, and an *akṣhamālā* in her raised right hand; the left hand is broken. She wears an ornamented *kirīṭa*, jewelled necklaces,



armlets, bracelets, anklets and earrings. A standing female attendant on either side on the pedestal. The *torāṇa* with *mākara* blowing floral scroll is surmounted by *kīrtimukha* at the top.

Reference: S. N. Chakravarti, *A Guide to the Antiquities of the Historic Period*, Bombay, 1958, Pl. XVII a.

### 157 MALE HEAD

Stone

Dharwar District, Karnataka

13th century A.D.

24.5 x 24 cm.

Acc. No. 294

The male head with beard and twirled moustaches; elaborate *jaṭāmukuta* decorated with rich ornaments. Raised eye-brows; open eyes with prominent eye-lids.

### 158 HERO-STONE

Black stone

Mantur, Dharwar District, Karnataka

8th century A.D.

150 x 76 cm.

Acc. No. 136

The upper portion of the hero-stone has a representation of a two-storeyed Dravidian temple with two flags on top and *pūrṇakalāṣa* on either side of its base. Below, in the centre is a hand-mirror encircled by two conch shells, an elephant, a pair of fish, a drum, a wheel, and a boar. The base is decorated with lotus flower. The mirror may possibly be the crest of a paramount sovereign surrounded by the symbols of those of the neighbouring kings whom he had conquered.

The Kannada inscription records a number of epithets such as *Kulanīti*, *Kaḍugali-Sevya*, *Sabbha-Satyanirāmtara* etc., of Komaliga and states that the memorial stone was made by the stone cutter Konna.

Reference: H. Cousens, *The Chalukyan Architecture of the Kanarese Districts*, Calcutta, 1926, p. 142, Pl. CLIV.

### 159 HERO-STONE

Black stone

Karnataka

12th century A.D.

137 x 52.2 cm.

Acc. No. S-13

The hero-stone slab is divided into five panels. The lower most panel shows a row of four cattle facing right indicating that the hero died in a cattle raid. The second and third panels from below depict the fight. The fourth

panel from below depicts the hero being carried in a palanquin by four Apsarases. The top panel depicts the worship of Śiva-linga and devotees.

The top right corner is broken.

#### 160 HERO-STONE

Black stone  
Karnataka  
12th century A.D.  
181 x 93 cm.  
Acc. No. S. 11

The hero-stone is divided into four panels. In the lower two panels the battle scene is depicted. In the third panel from below the hero is shown dancing with two men and two women between two pilasters. Above is shown the worship of Śiva-linga and devotees. In the top panel the *kalaśa* is flanked by a stylized lion on either side.

#### 161 HERO-STONE

Black stone  
Karnataka  
12th century A.D.  
98 x 54.8 cm.  
Acc. No. S. 14

The hero-stone slab is divided into three panels. In the lower panel the battle-scene is depicted with five soldiers on horse-back and two lying dead on the battle-field. In the middle panel four women and three men are shown dancing, the men resting their hands on women and the women alternatively holding their hands behind the men. The central figure perhaps represents the hero. In the upper panel stands a man worshipping the Śiva-linga, while three devotees on the left and two on the right are seated with folded hands.

#### 162 HERO-STONE

Red stone  
Karnataka  
Dated Śaka 1204/A.D. 1282  
120 x 43 cm.  
Acc. No. 133

The hero-stone slab is divided into three panels. In the lower panel the hero is shown equipped with a sword and a shield fighting other soldiers armed with bows, arrows, swords, shields and spears. In the middle panel the hero is seated in a decorated sedan attended by two Apsarases and musicians. In the upper panel, a bearded priest is performing *pūjā* of the Śiva-linga. The Nandī, the Sun and the Moon, and a devotee with folded hands are also seen.

The upper right corner is broken.



The inscription in Kannada reads :

*Text*

1. Śaka-varisam 1204 Neya Vishu-saṁva
2. Māgha su. 1 Maṁgala-varad-aṁ
3. d-rāyarājaguru maṁḍa
4. sameya-chakravartti śrī
5. śrīmad-Isāṁnyadavara maneya Vikara Basaveya-nā-
6. ykanu Sogalada baṭeya samaraṁgadalli mū-
7. vat-alin-oḍane kādi mūr-āla keḍahi
8. pañchaliṁgada pādada samīpadalu Basave
9. nāykanu vōlagisut-idānu maṁgala mahā śrī śrī

*Summary*

Dated in Śaka 1204, Viṣṇu, Māgha-śu. 1, Tuesday (1282 A.D., January 12), this inscription in Kannada characters and language states that Basavayya-nāyaka reposes near the Pañchaliṁga, after having felled three persons in a battle he fought against thirty persons on the road to Sogala. The deceased hero is described as belonging to the household of Rāyarājaguru Maṇḍalāchārya Samayachakravarti Isānyadavaru.

**163 RĀŚIS AND DIKPĀLAS**

Black stone  
Andhra Pradesh  
12th century A.D.  
56 x 55 x 23 cm.  
Acc. No. S. 4

The slab is circular at the top with a square base. On the top in the centre is a full-blown lotus representing the sun around which the twelve signs of the zodiac are represented. Below on the sides the Dikpālas along with their consorts are shown on their respective *vāhanas* and lower down Aruṇa and the seven horses of the sun galloping on one side of the square base.

Reference: C. Sivaramamurti, *Royal Conquests and Cultural Migrations in South India and the Deccan*, Calcutta, 1964, pp. 24-25, Pl. XVI d.

**164 HEAD OF BRAHMĀ**

Granite  
South India  
9th century A.D.  
31.5 x 18 cm.  
Acc. No. 377

The face of the four-headed Brahmā bears a benign expression. Wears circular earrings. The hair in the form of *jaṭāmukuta* is decorated with ornaments.

**165 VRISHABHAVĀHANA ŚIVA**

Granite  
South India  
11th century A.D.  
95 x 38 cm.  
Acc. No. 65.21

The four-armed standing Vṛishabhavāhana Śiva; the raised upper two hands hold *āyudhas*. The natural right hand rests on the waist and the left hand rests on the head of the Nandī which is standing behind. He wears *jaṭāmukuta*, earrings, necklaces and *yajñopavīta*. The image broken into two at the waist has been joined.

Reference: B. V. Shetti, "Five Chola Images in the Collection of the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, p. 54, fig. 66.

**166 SADĀŚIVA**

Granite  
South India  
Early, 11th century A.D.  
134 x 65 cm.  
Acc. No. 63.35  
Gift of Lady Cowasji Jehangir

The four-armed Sadāśiva is seated in *lalitāsana* on a double lotus pedestal; the upper hand holds a *triśūla* and the left an *akṣhamālā*; the natural right hand is broken and the left is in *varadamudrā*. Wears a tall *jaṭāmukuta*, earrings, armlets, bangles, three-stranded *yajñopavīta*, *udarabandha* and short *dhōṭī* clinging to the thigh. Nose damaged.

References: Moti Chandra, *Indian Art*, Bombay, 1964, Pl. XIX.  
B. V. Shetti, "Five Chola Images in the Collection of the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 53-54, fig. 65.

**167 ŚRĪ DEVĪ**

Granite  
South India  
11th century A.D.  
73 x 38 cm.  
Acc. No. 588  
Gift of Smt. Madhuri Desai

The bust of Śrī-devī is broken from the waist down. Holds a lotus in the left hand. The right hand broken. Wears *kaṇḍamukuta*, necklaces, *patra-kunḍalas* and a *kuchabandha*.

Reference: B. V. Shetti, "Five Chola Images in the Collection of the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, p. 53, fig. 64.



168 DVĀRAPĀLA

Granite

South India

12th century A.D.

160 x 41 cm.

Acc. No. 63.32

Gift of Lady Cowasji Jehangir

The four-armed standing Dvārapāla; the right leg is raised a little and resting on a raised pedestal which carries the figure of a snake. The left hand is resting on a support. He has a terrible face with goggly eyes and protruding teeth. The *jatābhāra* is resting on the shoulders. He wears a tall *jatāmukuta* with *kīrtimukha* ornaments, circular earrings decorated with the figure of a bird in each, necklaces, *yajñopavīta* made of flowers, *udarabandha*, armlets and bracelets. In spite of his terrible nature, serenity and gentleness, unusual in a *krodha* or terrible figure, permeates the face.

Reference: B. V. Shetti, "Five Chōla Images in the Collection of the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 54-55, fig. 67.





## SELECT BIBLIOGRAPHY

- Agrawala V. S., "A Survey of Gupta Art and Some Sculptures from Nachna Kuthara and Khoh", *Lalit Kalā*, No. 9, 1961, pp. 16-26.
- Agrawala V. S., *Indian Art*, Varanasi, 1965.
- Ashton Leigh (ed.), *The Art of India and Pakistan*, London, 1949.
- Bhandarkar D. R., "A Kushana stone inscription and the question about the origin of the Śaka era", *JBBRAS.*, XX, 1902, pp. 269-302.
- Bhattacharya B. C., *The Jaina Iconography*, Lahore, 1939.
- Burgess J., *Report on the Buddhist Cave Temples and their Inscriptions*, Archaeological Survey, Western India, Vol. IV, London, 1883.
- Burgess J., *Buddhist Art in India*, London, 1901.
- Chakravarti S. N., "Some Kushana Sculptures from Mathura", *Prince of Wales Museum Bulletin*, No. 1, 1950-51, pp. 22-26.
- Chakravarti S. N., "The image of Brahmā from Elephanta", *Lalit Kalā*, Nos. 1-2, 1955-56, pp. 87-89.
- Chakravarti S. N., *A Guide to the Antiquities of the Historic Period*, Bombay, 1958.
- Chakravarti S. N., "Recently acquired Śuṅga Sculptures from Bharhut", *Prince of Wales Museum Bulletin*, No. 6, 1957-59, pp. 71-73.
- Coomaraswamy A. K., *History of Indian and Indonesian Art*, London, 1927.
- Cousens H., *The Chalukyan Architecture of the Kanarese Districts*, Calcutta, 1926.
- Dahejia Vidya, *Early Buddhist Rock Temples*, New York, 1972.
- Davidson J. L., "Begram Ivories and Early Indian Sculpture—A Reconsideration of Dates", *Aspects of Indian Art*, ed. by Pratapaditya Pal, Leiden, 1972, pp. 1-14.
- Desai Kalpana, "Vaikunṭha Chaturmūrti", *JISOA.*, N.S., Vol. II, 1967-68, pp. 22-33.
- Deshpande M. N., "The Rock-cut Caves of Pitalkhora in the Deccan", *Ancient India*, No. 15, 1959, pp. 66-93.
- Dikshit M. G., "Fresh Light on the Pitalkhora Caves", *Journal of Bombay Historial Society*, Vol. VI, Nos. 1-2, 1941, pp. 112-21.

- Dikshit M. G., "Some Mediaeval Sculptures from the Deccan", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 34-42.
- Fergusson J. and Burgess J., *The Cave Temples of India*, London, 1880.
- Foucher A., *L'Art gréco-bouddhique du Gandhāra*, 2 Vols., Paris, 1905 and 1918.
- Griswold A. B., "Prolegomena to the study of the Buddha's dress in Chinese Sculpture", *Artibus Asiae*, Vol. XXVI, 2, 1963, pp. 85-131.
- Hallade Madelene, *The Gandhara Style and the Evolution of Buddhist Art*, London, 1968.
- Hargreaves H., *The Buddha Story in Stone*, Calcutta, 1914.
- Inamdar P. A., *Some Archaeological Finds in the Idar State*, Himatnagar, 1936.
- Ingholt Harald, *Gandharan Art in Pakistan*, New York, 1957.
- Kala S. C., *Bharhut-Vedikā*, Allahabad, 1951.
- Kashyap Tara, "The Lion-slayer motif in the Hoysala Art", *Prince of Wales Museum Bulletin*, No. 11, 1971, pp. 71-75.
- Khandalavala Karl and Moti Chandra, *Miniatures and Sculptures from the collection of the late Sir Cowasji Jehangir*, Bombay, 1965.
- Kramrisch Stella, *The Art of India through the Ages*, London, 1954.
- Lüders H., *Mathura Inscriptions*, ed. by Klaus L., Janert, Göttingen, 1961.
- Marshall J., *The Buddhist Art of Gandhara*, London, 1960.
- Moti Chandra, *Seminar on Indian Art History*, New Delhi, 1962.
- Moti Chandra, *Indian Art*, Bombay, 1964.
- Moti Chandra, "Nidhiṣṛṅga (Cornucopia)—a study in symbolism", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 1-33.
- Moti Chandra and Khandalavala Karl, *Miniatures and Sculptures from the collection of the late Sir Cowasji Jehangir*, Bombay, 1965.
- Pramod Chandra, *A Guide to the Elephanta Caves*, Bombay, 1957.
- Pramod Chandra, (ed.), *The Art Heritage of India*, Bombay, 1964.
- Rao T. A. G., *Elements of Hindu Iconography*, Vol. II, Part II, Madras, 1916.
- Rowland Benjamin, *The Art and Architecture of India—Buddhist, Hindu and Jain*, London, 1953.
- Sankalia H. D., "Jaina Yakṣas and Yakṣiṇīs", *Bulletin of the Deccan College Research Institute*, Vol. I, Nos. 24, pp. 157-58.
- Sastri Hiranand, *A Guide to Elephanta*, Delhi, 1934.
- Shah U. P., "Jaina Sculptures from Lādol" *Prince of Wales Museum Bulletin*, No. 3, 1954, pp. 66-73.
- Shah U. P., *Sculptures from Śāmalāji and Rodā*, Baroda, 1960.



#### SELECT BIBLIOGRAPHY

- Shah U. P., "Some Medieval Sculpture from Gujarat and Rajasthan", *JISOA*, N.S., Vol. 1, 1966, pp. 52-84.
- Shetti B. V., "Five Chola images in the collection of the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 9, 1964-66, pp. 53-55.
- Shetti B. V., "Identification of Kanheri Sculpture in the Prince of Wales Museum", *Prince of Wales Museum Bulletin*, No. 11, 1971, pp. 54-57.
- Shetti B. V., "Newly Acquired Sculptures", *Prince of Wales Museum Bulletin*, No. 12, 1973, pp. 65-69.
- Sivaramamurti C., *Royal Conquests and Cultural Migrations in South India and Deccan*, Calcutta, 1964.
- Stein Aurel, "Excavations at Sahri-Bahlol", *ASIAR*, 1911-12, Calcutta, 1915, pp. 95-119.
- West E. W., "Descriptions of some of the Kanheri Topes", *JBBRAS.*, O.S., Vol. VI, January 1862, pp. 116-120.

#### JOURNALS

*Ancient India.*

*Archaeological Survey of India—Annual Report (ASIAR.).*

*Artibus Asiae.*

*Bulletin of the Deccan College Research Institute.*

*Indian Archaeology—A Review.*

*Journal of the Bombay Branch of Royal Asiatic Society (JBBRAS.).*

*Journal of Bombay Historical Society.*

*Journal of the Indian Society of Oriental Art (JISOA.).*

*Lalit Kalā.*

*Prince of Wales Museum Bulletin.*

*Progress Report of the Archaeological Survey of India, Western Circle.*







## PLATES







1 Fragment of a coping stone (*ushnīsha*). Red sandstone. Bharhut, Satna District, Madhya Pradesh, 2nd century B.C.



2 Fragment of a coping stone (*ushnīsha*). Red sandstone. Bharhut, Satna District, Madhya Pradesh, 2nd century B.C.



3 Flying Gandharva. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.



4 Gajalakshmi. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.





5 Dvārapāla Yaksha. Trap rock. Pitalkhora. Aurangabad District, Maharashtra State. 2nd century B.C.



6 Yaksha and a female *chaurī*-bearer. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.



**7** *Mithuna*. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.



**8** *Mithuna*. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.





9 *Mithuna*. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.



10 Male figure. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State. 2nd century B.C.



**11** Stag in relief. Trap rock. Pitalkhora, Aurangabad District, Maharashtra State, 2nd century B.C.



**12** Yaksha blowing rhizome. Limestone. Amaravati, Guntur District, Andhra Pradesh, 2nd century A.D.





13 Frieze. Limestone. Amaravati, Guntur District, Andhra Pradesh.  
2nd century A.D.



14 Garland bearer (*Mālyavāna*). Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.



15 Worship of *dharmachakra*. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.



16 Fragmentary slab. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.

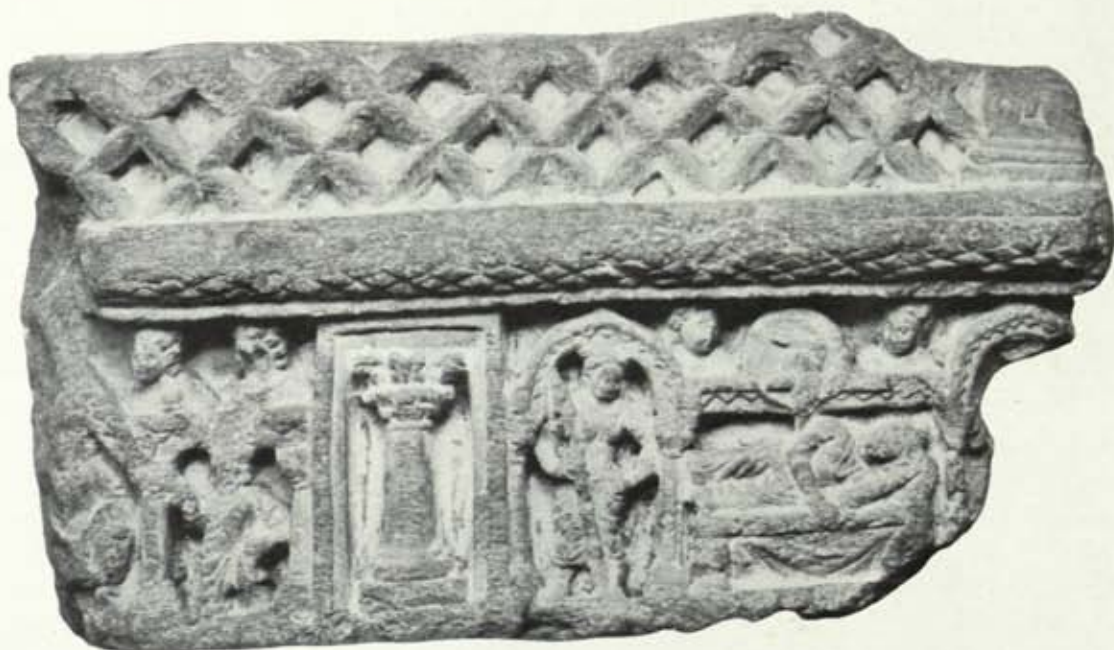


17 Fragmentary slab. Limestone. Amaravati, Guntur District, Andhra Pradesh. 2nd century A.D.

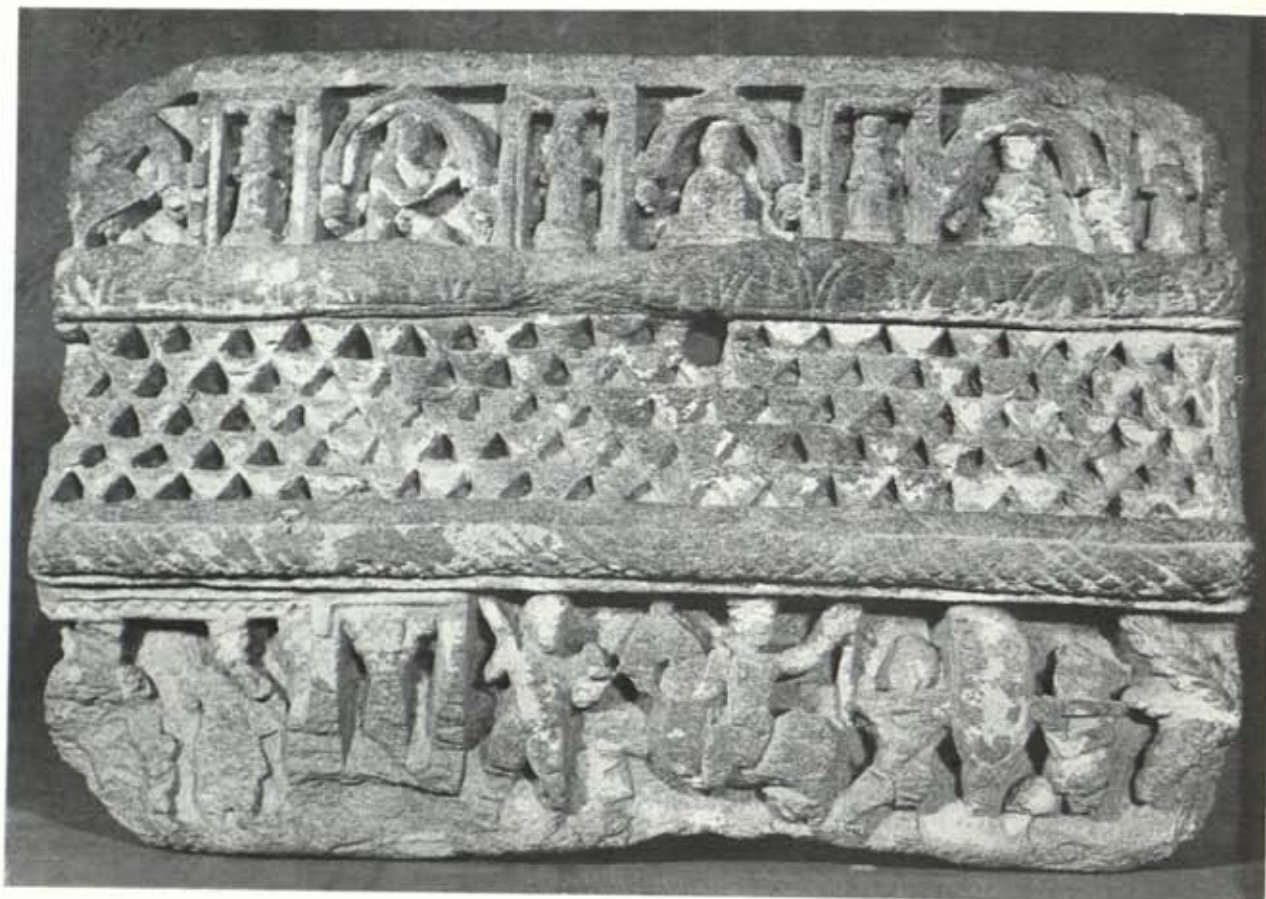




18 Dīpaṅkara Jātaka. Grey schist. Gandhāra (West Pakistan). 2nd century A.D.



19 Māyā's dream. Grey schist. Gandhāra (West Pakistan). 2nd century A.D.



**20** Māyādevī's departure to her father's place. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.



**21** Birth of the Buddha. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.





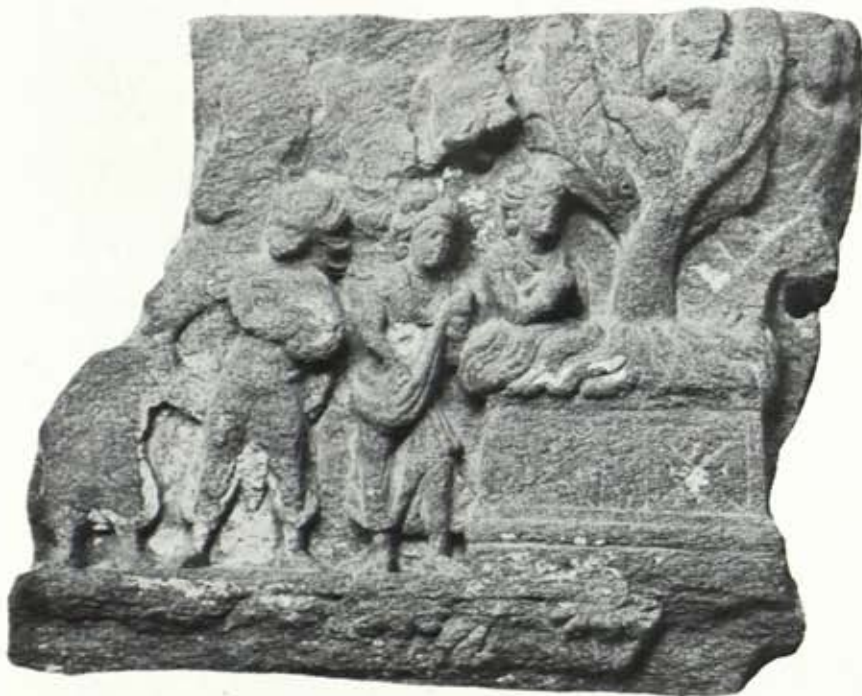
**22** Bathing of the infant Buddha. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.



**23** The Palace scene. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.



24 The Great Departure. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.



25 Spreading grass under Bodhi tree. Grey schist. Gandhāra (West Pakistan). 2nd-3rd century A.D.





26 The attainment of Bodhi-hood. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.



27 The First Sermon and Turning of the Wheel of the Law. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.



28 The Buddha. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



29 The offering of the bowl. Schist. Gandhāra (West Pakistan). 3rd century A.D.





**30** The Buddha with monks and laymen. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



**31** The Buddha with Vajrapāṇi. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



**32** The triumphant entry of Buddha in the city of Rājagriha. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.

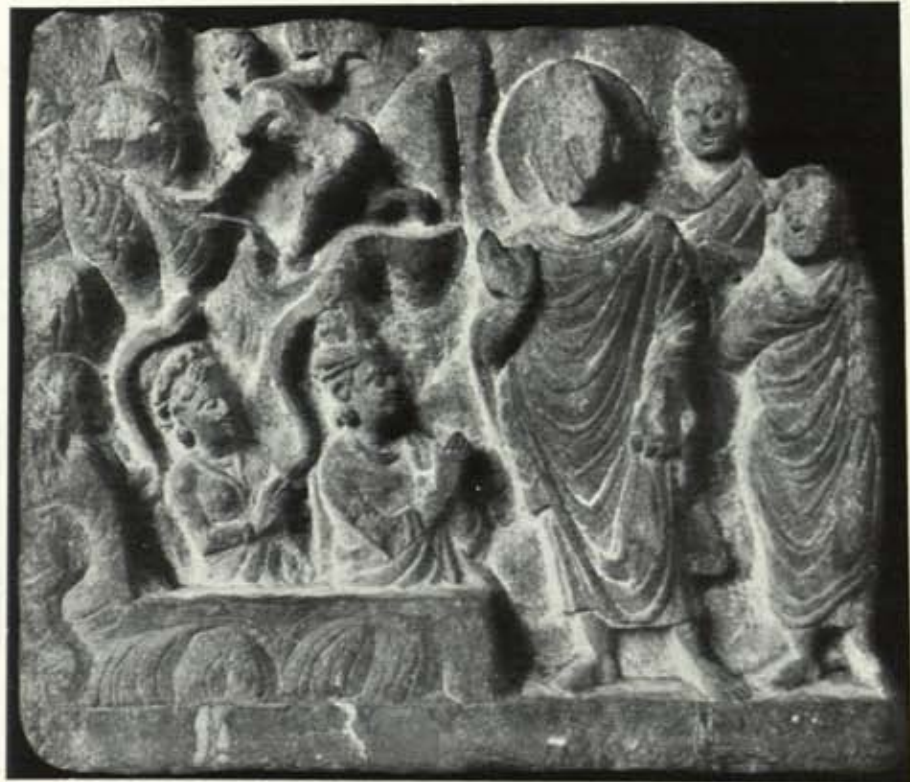


**33** The Buddha visiting the ascetic Kaśyapa. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.





34 Subduing the elephant Nālāgiri. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.



35 The submission of Nāga king Apalāla. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.



36 The Nāga Elapātra's visit. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



37 Unidentified scene. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.





38 The creation of the jewelled terrace. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



39 The Great Miracle of Śrāvastī. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



44 Shaven headed monks. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.



45 The seated Buddha. Grey schist, Gandhāra (West Pakistan). 3rd-4th century A.D.





46 The Buddha in meditation. Grey schist, Gandhāra (West Pakistan). 3rd-4th century A.D.



47 The goddess Nanā and her consort. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



48 Maitreya. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



49 Bodhisattva. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.





50 Bodhisattva. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



51 Bodhisattva. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



**52** Head of Bodhisattva. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



**53** The Bodhisattva Maitreya. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.



**54** Head of Bodhisattva. Grey schist. Gandhāra (West Pakistan). 3rd century A.D.





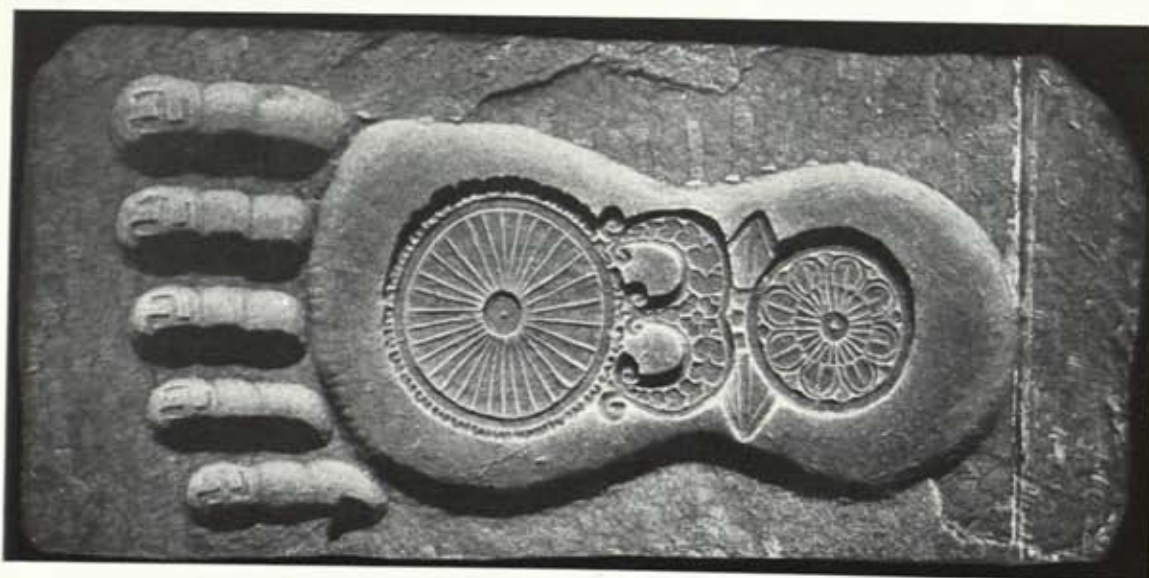
55a Hārītī, Grey schist, Gandhāra (West Pakistan), 3rd century A.D.



55b Front view.



56 Atlas. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.



57 The footprint of Buddha. Grey schist, Gandhāra (West Pakistan). 3rd century A.D.





58 Human head, Red sandstone, Mathura, Uttar Pradesh. 2nd century A.D.



59 Cross-bar (*sūchī*). Red sandstone. Kaṅkālī Tīlā, Mathura District, Uttar Pradesh. 2nd century A.D.



60a&b An upright pillar (*sthamba*). Red sandstone. Mathura, Uttar Pradesh. 2nd century A.D.



**61** Pedestal of a Buddha statue. Red sandstone. Mathura, Uttar Pradesh.  
2nd century A.D.



**62** Pañchika and Hārītī. Red sandstone. Mathura, Uttar Pradesh.  
2nd century A.D.





63 Jina head. Mottled sandstone. Mathura, Uttar Pradesh, 2nd century A.D.



64 Jina head. Mottled sandstone. Mathura, Uttar Pradesh. 2nd century A.D.



65 Jina head. Mottled sandstone. Mathura, Uttar Pradesh. 2nd century A.D.



**66** Monk's head. Sandstone. Mathura, Uttar Pradesh. 2nd century A.D.

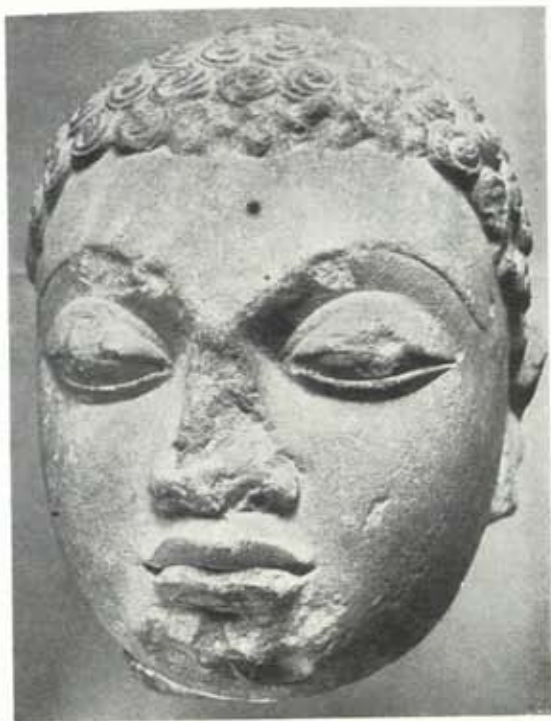


**67** The head of Buddha. Mottled sandstone. Mathura, Uttar Pradesh. 5th century A.D.



**68** Jina pedestal. Red sandstone. Mathura, Uttar Pradesh. 5th century A.D.





69 Jina head. Red sandstone. Mathura, Uttar Pradesh. 5th century A.D.



70 Lion head. Mottled sandstone. Mathura, Uttar Pradesh. 5th century A.D.



71 Elephant rider. Volcanic stone. Kanheri cemetery site, Maharashtra State. c. 494-95 A.D.



75 Brahmā. Trap rock. Elephanta, Maharashtra State, Mid 6th century A.D.



76 Mahishāsūramardīnī. Trap rock. Elephanta, Maharashtra State, Mid 6th century A.D.





77 Garuḍa. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.



78 Kārtikeya. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.



79 Trivikrama. Trap rock. Elephanta, Maharashtra State. Mid 6th century A.D.



80 Vishnu. Trap Rock. Elephanta, Maharashtra State. Mid 6th century A.D.





81 Kshetrapāla. Schist stone. Shamlaji, Gujarat State.  
Late 6th century A.D.



82a Nandī. Schist stone. Shamlaji, Gujarat State. Late 6th century A.D.



82b Reverse.





**83** Gaṇeśa. Schist stone. Kundhol, Gujarat State.  
7th century A.D.



**84** Sūrya. Schist stone. Kundhol, Gujarat State.  
7th century A.D.



85a Vaikuntha Chaturmurti. Black stone.  
Kashmir. 9th century A.D.



85b Reverse.





**86a** Vaikunṭha Chaturmūrti. Black stone.  
Kashmir. 9th century A.D.



**86b** Reverse.



87 Brahmā. Stone. Probably Rajasthan. 11th century A.D.



88 Male Pilgrim. Stone. Rajasthan. 12th century A.D.

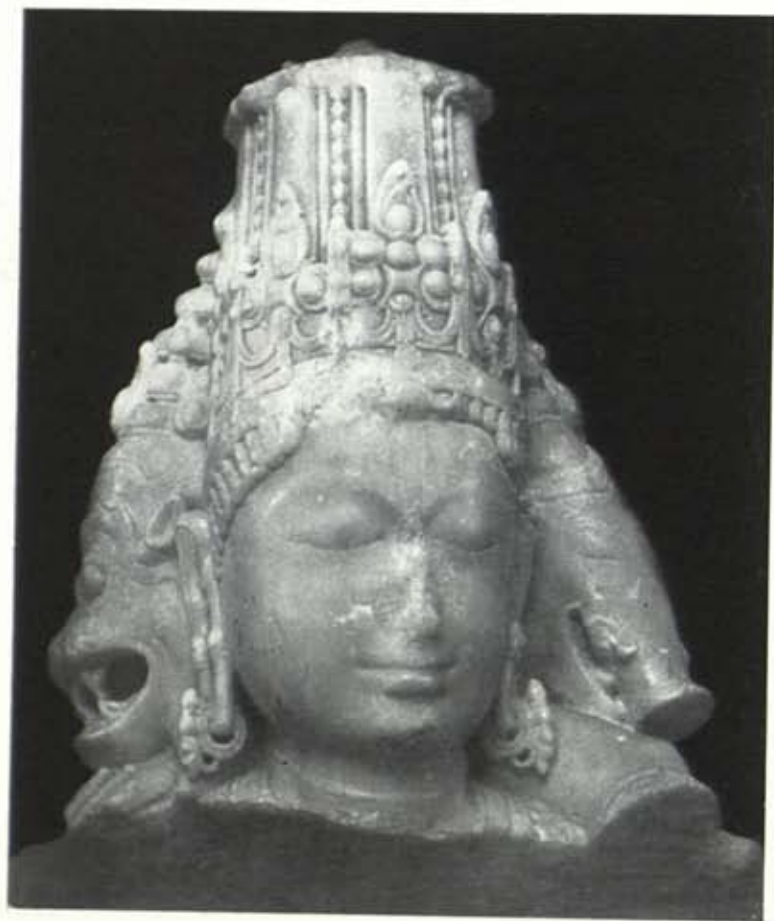


89 Lion. Sandstone. Rajasthan. 14th century A.D.





90 Garuda. Schist stone. Dohad, Panch Mahal District, Gujarat State. 11th century A.D.



91 Vaikunṭha Chaturmūrti. Marble. Gujarat State.  
11th century A.D.

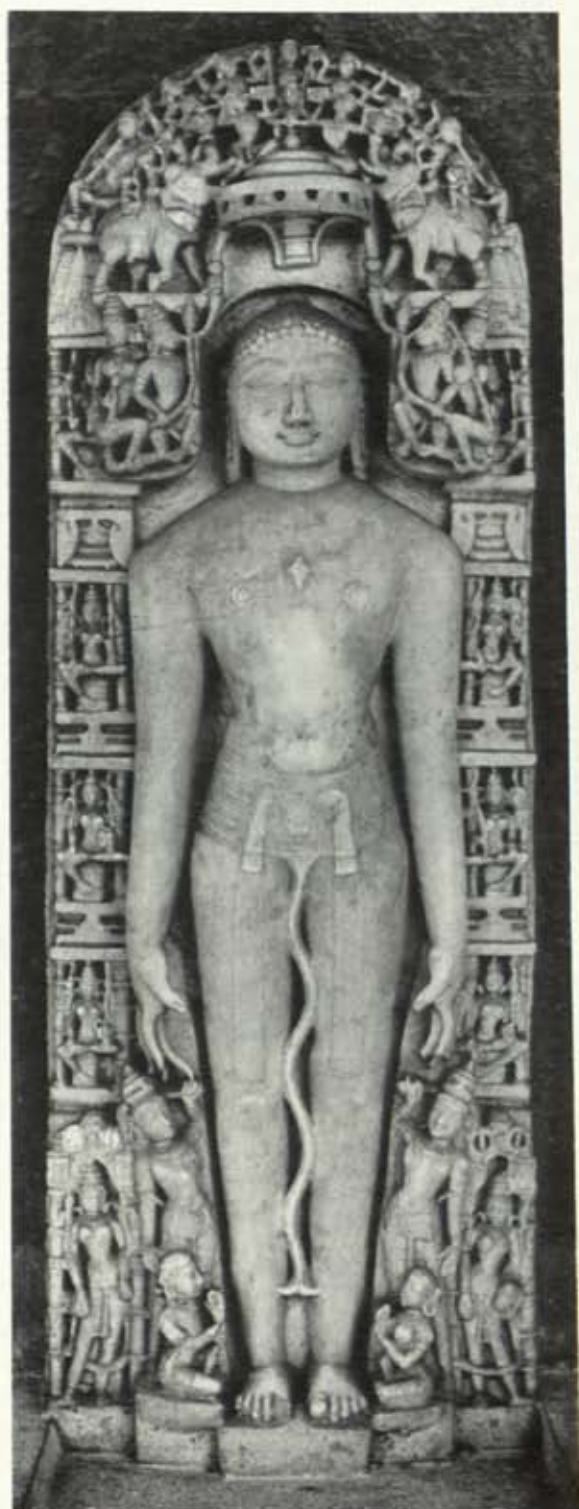


92 Viṣṇu lying on Śeṣha. Trap rock. Dohad. Panch Mahal District,  
Gujarat State. 11th century A.D.





93 Śāntinātha. Marble. Gujarat State, 12th century A.D.



94 Śāntinātha. Marble. Gujarat State.  
Dated 1138 A.D.



95 Jain worshipper. Marble. Dohad,  
Panch Mahal District, Gujarat  
State. 12th century A.D.



96 Jain Devotee. Marble. Gujarat State. Dated 1185 A.D.





97 *Chauri*-bearer. Marble. Gujarat State. 12th century A.D.



98 Donors. Marble. Gujarat State. 12th century A.D.



99 Umā-Maheśvara. Marble. Gujarat State.  
12th century A.D.



100 Chakreśvarī and worshippers. Marble. Ladol, Mehsana District,  
Gujarat State. Dated 1299 A.D.





**101** Upper half of *parikarma* of a Tirthankara. Marble. Ladol, Mehsana District, Gujarat State. End of 13th century A.D.



**102** Gomukha Yaksha with worshippers. Marble. Ladol, Mehsana District, Gujarat State. Dated 1299 A.D.



**103** Kaumārī. Red sandstone. Madhya Pradesh.  
7th century A.D.



**104** Dancing Vaishṇavī. Sandstone. Madhya Pradesh.  
Late 7th or early 8th century A.D.



**105** Female *chaurī*-bearer. Sandstone.  
Madhya Pradesh. 8th century A.D.





**106** Ambikā. Yellow trap rock. Madhya Pradesh, 9th century A.D.



**107** Vārāhī. Sandstone. Madhya Pradesh, 9th century A.D.



**108** *Mithuna*. Red sandstone. Madhya Pradesh.  
9th century A.D.



**109** *Brahmā*. Sandstone. Madhya Pradesh.  
10th century A.D.





111 Ambikā, Reddish sandstone. Madhya Pradesh. 11th century A.D.

110 Female *chaurī*-bearer.  
Red sandstone. Madhya Pradesh.  
11th century A.D.



**112** *Śārdūla* (Leogryph).  
Sandstone. Madhya Pradesh.  
11th century A.D.



**113** Vishṇu. Sandstone. Madhya Pradesh.  
12th century A.D.



**114** Śiva-Pārvatī. Black Stone. Eastern India.  
9th century A.D.





**115** Buddha. Stone. Eastern India. 12th century A.D.



**116** Buddha. Sandstone. Orissa. 12th century A.D.



**117** Jaina Tiritirthi. Trap rock. Ankai fort, Nasik District, Maharashtra State. 11th century A.D.



**118** Jina. Trap rock. Ankai fort, Nasik District, Maharashtra State. 11th century A.D.





**119** Mahishāsūramardīnī. Deccan trap. Jondhali Baug, Thana District, Maharashtra State, 11th century A.D.



**120** Vishṇu. Deccan trap. Jondhali Baug, Thana District, Maharashtra State, 11th century A.D.



**121** Gaṇeśa. Deccan trap. Jondhali Baug, Thana District, Maharashtra State. 11th century A.D.



**122** Gaṇa. Deccan trap. Ambemath temple, Thana District, Maharashtra State. Dated 1060 A.D.





123 Hari-Hara. Black schist. Purandhar,  
Poona District, Maharashtra State.  
12th century A.D.



124 Śaivite *Dvārapāla*. Trap rock.  
Sholapur Fort, Maharashtra State.  
12th century A.D.



**125** Umāmaheśvaramūrti. Pink sandstone. Ceiling slab from Huchchappaiyya gudi,  
Aihole, Bijapur District, Karnataka, 2nd quarter of the 7th century A.D.





**126** Brahmā. Pink sandstone. Ceiling slab from Huchchappaiyya gudi, Aihole, Bijapur District, Karnataka. 2nd quarter of the 7th century A.D.



127 Vishnu on Śeṣha. Pink sandstone. Ceiling slab from Huchchappaiyya gudi, Aihole, Bijapur District, Karnataka. 2nd quarter of the 7th century A.D.





128 Brahmā. Sandstone. Karnataka,  
7th-8th century A.D.



129 Andhakāsuravadhamūrti. Stone,  
Karnataka, 8th century A.D.



**130** Varuṇa with his consort. Trap rock. Karnataka, 8th century A.D.



**131** Devī, probably Durgā. Stone. Karnataka, 10th century A.D.





**132** Varāha, the boar incarnation of Vishṇu.  
Trap rock. Karnataka. 10th century A.D.



**133** Sarasvatī. Trap rock. Karnataka.  
11th century A.D.



134 Nāga and Nāgini. Trap rock, Karnataka.  
11th century A.D.



135 Śiva and Pārvatī on Gaurīpatta. Black basalt,  
Karnataka. 11th century A.D.





136 Jina. Trap rock. Karnataka. 11th century A.D.



137 Sala fighting the Lion. Indurated potstone. Balligame, Karnataka. Dated 1070 A.D.

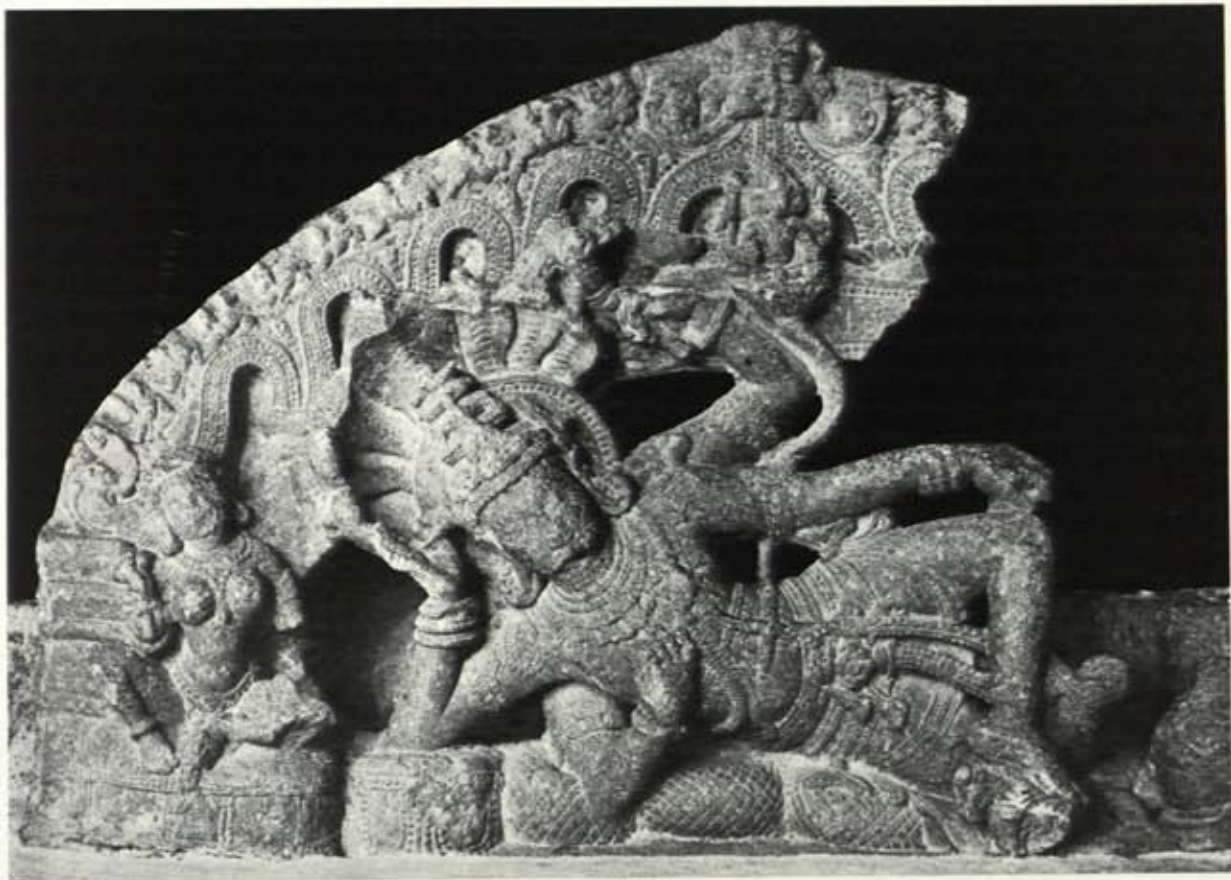


138 Vishnu. Trap rock. Gadag, Dharwar District, Karnataka. 11th-12th century A.D.



139 Vishnu. Stone. Navalgund, Dharwar District, Karnataka. 11th-12th century A.D.





**140** Vishṇu on Śeṣha. Trap rock, Karnataka, 11th-12th century A.D.



**141** Saptamātrikā panel. Trap rock, Karnataka, 11th-12th century A.D.



142 Śiva-Pārvatī. Stone. Gadag, Dharwar District, Karnataka. 12th century A.D.



143 Kshetrapāla. Schist stone. Karnataka. 12th century A.D.





144 Bhairava. Black schist. Karnataka. 12th century A.D.



145 Gajahāmūrti. Schist stone. Lakkundi, Dharwar District, Karnataka. 12th century A.D.



**146** Gaṇeśa. Trap rock. Gadag, Dharwar District, Karnataka.  
12th century A.D.



**147** Sūrya. Trap rock. Karnataka.  
12th century A.D.





148 Woman at toilet. Stone. Karnataka.  
12th century A.D.



149 Woman at toilet. Black stone. Karnataka.  
12th century A.D.



150 *Gaja-Sārdūla*. Schist stone. Karnataka.  
12th century A.D.



151 Mahāvīra. Schist stone.  
Karnataka. 12th century A.D.





**152** Jaina Yaksha (Dharṇendra or Pārśva).  
Trap rock. Karnataka. 12th century A.D.



**153** Yakshiṇī Kālī. Trap rock. Karnataka.  
12th century A.D.



**154** Dharana Yaksha. Grey fine grained compact stone. Karnataka. 12th century A.D.



**155** Yakshini Padmavati. Grey fine grained compact stone. Karnataka. 12th century A.D.





156 Sarasvatī. Schist stone, Karnataka, 12th century A.D.



**157** Male head. Stone. Dharwar District, Karnataka.  
13th century A.D.



**158** Hero-stone. Black stone. Mantur, Dharwar District, Karnataka. 8th century A.D.





**159** Hero-stone. Black stone.  
Karnataka. 12th century A.D.



**160** Hero-stone. Black stone. Karnataka.  
12th century A.D.



**161** Hero-stone. Black stone. Karnataka.  
12th century A.D.



**162** Hero-stone. Red stone.  
Karnataka. Dated 1282 A.D.





**163a** Rāśis and Dikpālas. Black stone. Andhra Pradesh. 12th century A.D.



**163b** Detail.



**164** Head of Brahmā. Granite. South India. 9th century A.D.



**165** Vṛishabhavāhana Śiva. Granite. South India. 11th century A.D.





166 Sadāśiva. Granite. South India. Early 11th century A.D.



167 Śrī Devī. Granite. South India. 11th century A.D.



168 Dvārapāla. Granite. South India. 12th century A.D.



Cal-  
N/15/75

Sculpture - India

India - Sculpture

Archaeological Library,

57424.

Call No. 732-44/ Mot.

Author— Moto chandra

Title— Stone Sculpture

in the Prince of Wales Museum

Borrower No.	Date of Issue	Date of Return
Aranyee V.R.	17-12-77	23-12-77
Mitragiri	8-8-84	21-1-85

"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY  
GOVT. OF INDIA  
Department of Archaeology  
NEW DELHI

Please help us to keep the book  
clean and moving.